

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

MARSHAL FIELD & CO. COMPANY, INC.

CHICAGO, ILLINOIS

300 ROCKEFELLER PLAZA, NEW YORK, N.Y.



ATLANTIC TELECASTING CO.
20 ROCKEFELLER PLAZA - Rm
NEW YORK 20, N.Y. - 274

SPORTS GETS PUSH FROM AIR MEDIA

Here's why advertisers will pour over \$100 million into sports broadcasting this fall

Page 31

What makes Mogen David stick with radio?

Page 35

Tips on producing successful tv specials

Page 38

The best advertising for KPRC-TV, The Houston Television Station is done on Houston's television screens. That's where performance records are really written. You'll get your own testimonial on the benefits of Quality Salesmanship. The sure, trouble-free and economical operation will delight both you and your advertising budget.

Ask your Petry man for it now



Edward Petry & Co.
National Representatives

COURTESY OF KENDALL REFINING COMPANY

Tv tape rings cash register for retailers

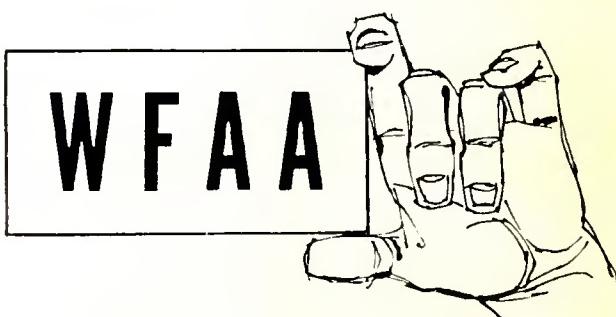
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DIGEST ON PAGE 2



the QUALITY touch

The secret to a crisp and succulent salad lies in the dressing, as any famous chef or proud housewife will tell you. That special ingredient is the key to fame. And when it comes to whetting the appetite of advertisers, there is nothing like that "quality" ingredient which plays such an important role in the operation of today's better radio and television stations!



radio & television • dallas

Serving the greater DALLAS-FORT WORTH market

But Will They Get It In

Des Moines?



... (With apologies to Stanley Flink, author of the popular new book of the same name)

They will get it in Des Moines if your selling message is on KRNT-TV, the one television station with nearly all of the dominant local personalities. This is the station which gives your advertising the warm, personal endorsement that is so believable, so memorable, so effective! KRNT-TV has TEN daily live-emceed local programs, five of which serve advertisers on a participating basis.

To make certain you're not missing important profits which can be yours quickly and easily through frequent use of KRNT-TV pre-selling, call your Katz man for availabilities on this station — now!

GET THIS ABOUT DES MOINES:

- ★ 49% of Des Moines families consist of 4 or more persons (a lot of people to sell to!)
- ★ 48% of Des Moines' population is between the ages of 21 and 39 (this is the age of acquisition!)
- ★ 50% of Des Moines heads-of-households earn \$5,-000 or more annually (a lot of money to spend!)

KRNT TV



LIVE TELEVISION IN DES MOINES



"Variety Theater"

Emceed by one of the middlewest's most popular people, Bill Riley, Variety Theatre is just one of the three daily KRNT-TV programs that are going to the Iowa State Fair, attended by half a million people each year. Now playing is a sensational showbill opening with The Little Rascals . . . followed by Our Miss Brooks, and headlining Amos 'n Andy! Hundreds of people will attend every performance of KRNT-TV programs at the fair . . . providing unusual opportunities for actual demonstrations and sampling. Variety Theatre is one of the most important entertainment events in Des Moines from 4:00 to 5:15 P.M. Daily

4:00 to 5:00 p.m. Daily

Represented by The Katz Agency

it's getting to be a **habit!**



During the past 12 months, WBIR-TV's average ARB Audience Ratings have increased more than 15%. Call KATZ for information.

WBIR-TV
CHANNEL **10**
CBS

KNOXVILLE-TENN.

© Vol. 13, No. 33 • 15 AUGUST 1959

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

They'll be pouring it on in sports

31 This fall sees biggest sports programming innovations in air history with prime time coverage, specials, new advertisers in the limelight

Mogen David puts 45% into radio

35 Third of six-part series on *Blue Ribbon Radio* tells why and how Mogen David Wine Corp., biggest wine ad spender, uses network and spot radio

How to produce tv specials

38 Award-winning dir. George Schaefer gives methods that produced tv successes like *Green Pastures*, *Johnny Belinda*, and *Little Moon of Alabam*

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40 Split-second timing on part of station, agency and advertisers result in tv coverage and sponsorship of actual fire in Laurel Canyon, Calif.

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41 Faced with Wisconsin's wary attitude toward borrowing, Thorp Finance pulled out all stops in its \$135,000 tv campaign to batter resistance

Easy way to strain air media's alphabet soup mix

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BPA

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LAST YEAR, a thief stole money from 160 million people including you. He stole some of your food money, some of your savings, some of all the money you earned; he stole some the year before last, and the year before that. Unless something is done, he'll keep on stealing. Who is the thief?

Call him "Inflation," "High Cost of Living," "The Shrinking Dollar," anything you like.

But what is important is the historical fact that in every country where this inflationary process has been carried to a conclusion, the result has been depression; not "recession," but *depression*—a dark, agonizing period of hardship, poverty and suffering, often leading to revolution and dictatorship.

How can we stop the thieving of inflation?

HERE IS A CURE. Something can be done about inflation. All of us can help, including business, government and labor.

THE GOVERNMENT can help by living within its income.

BUSINESS should be both judicious and responsible in its pricing and also in its profit-taking.

LABOR should be both judicious and responsible in basing its requests for increased pay on a reasonable share of the gains from increased productivity.

WE THE PEOPLE must not demand that government spend money for improvements—new roads, schools, recreation areas—and then balk at paying for them through the necessary increased taxes.

To anyone who studies this phenomenon of rising prices and shrinking money, one thing soon becomes clear:

The problem stems in large part from the desire of groups or individuals to advance their own interests, and the devil take their fellow citizens and the country as a whole.

Once this is recognized we believe that inflation won't be just one of those things the government and the bankers worry about. Inflation will be something that everybody will do something about.

97.2%

OF VIEWERS IN
Albany, Ga.
ARE TUNED TO

WALB-TV*

(*special ARB)

and

WALB-TV's NEW

1000 FOOT TOWER

ALMOST DOUBLES THE
EFFECTIVE WALB-TV
MARKET IN
SOUTH GEORGIA AND
NORTHWEST FLORIDA!

• GRADE B POPULATION
NOW IS:

730,600

• GRADE B TV HOMES
NOW ARE:

126,200

Write for
new Coverage Map!

WALB-TV

ALBANY, GA. — CH. 10



Raymond E. Carow, General Manager
Represented Nationally by
Vernard, Rintoul & McConnell, Inc.

In the South by James S. Ayers Co.
One Rate Card

NEWSMAKER of the week

The businessman has replaced the showman as Texaco's ad chief. John H. Childs, account supervisor for Texaco at Cunningham & Walsh, has been named general manager of advertising and sales promotion for the oil firm. He succeeds Donald W. Stewart, who has been Texaco's top adman for nearly 15 years, and will start work 1 September.

The newsmaker: John H. Childs is one of the new breed of management executives that have been popping up in increasing numbers in high corporate echelons, but have been relatively rare birds in agency circles. He speaks the language of scientific management fluently (via an M.B.A. degree from Harvard's Graduate Business School) and sports a well-developed marketing orientation. During his tenure as account supervisor for Texaco at C&W, he has pulled off what even a competitive agencyman describes as an outstanding job.

Childs is not well known in the trade, and his appointment was something of a surprise to outsiders. But he is young (only 34) and has a terribly impressive list of qualifications. Bright, dynamic, energetic, handsome and a superb dresser, if he doesn't go on to better things he will surprise a lot of his colleagues.

In one respect, at least, he represents a striking contrast to the man he will replace. Don Stewart loves show business and numbers many performers among his friends. Stewart brought Milton Berle into Texaco's ken, following in the great tradition of Ed Wynn on radio. But if Childs lacks the showman's knack (and it's still too early to say that positively), he has the marketing man's appreciation for tv.

Childs will control what is probably the biggest air budget among oil companies. Texaco spent about \$10 million in consumer and business media last year, about half of which went to radio and tv. Radio got the lion's share of the air budget. This year was highlighted by the 26-week purchase of the NBC TV early evening news which will cost Texaco something in the neighborhood of \$2.5 million. It will give Texaco some badly needed continuity. This, plus a handful of specials during the first part of the year, also gives Texaco's ad efforts a distinct video flavor. There may not be variety show in Texaco's future, but there certainly is tv.



John H. Childs

this is growth

THE TAFT STATIONS . . . in only ten years, have experienced tremendous growth. At present, nine Taft Radio and television stations are reaching over 3,000,000 people in rich Mid-West and Southern markets. This growth is a result of community acceptance gained through integrity of programming and management . . . through gainful results produced for an ever increasing number of advertisers.

If you are interested in having your advertising dollars earn more . . . now is the time to invest them in growing Taft Stations.

TAFT
the **AFF** radio and television stations

WKRC-TV
Cincinnati, O.

WKRC- RADIO
and FM
Cincinnati, O.

WTVN-TV
Columbus, O.

WTVN- RADIO
and FM
Columbus, O.

WBIR-TV
Knoxville, Tenn.

WBIR- RADIO
and FM
Knoxville, Tenn.

WBRC-TV
Birmingham, Ala.

WBRC- RADIO
and FM
Birmingham, Ala.

WKYT-TV
Lexington, Ky.



WKRC-TV
Cincinnati, O.

RADIO and FM



WBIR-TV
Knoxville, Tenn.

RADIO and FM



WTVN-TV
Columbus, O.



WBRC-TV
Birmingham, Ala.

RADIO and FM



WKYT-TV
Lexington, Ky.



WBIR-TV
Knoxville, Tenn.

RADIO and FM



WBRC-TV
Birmingham, Ala.



WKRC-TV
Cincinnati, O.

RADIO and FM



WTVN-TV
Columbus, O.

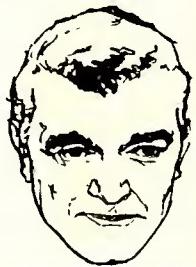
RADIO and FM

Sales Representatives: The Katz Agency, Inc., *The Young Television Corp. Sales Office: Radio Cincinnati



DAN DAILEY

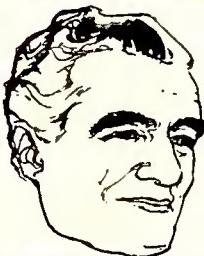
THE FOUR JUST MEN



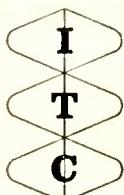
JACK HAWKINS



RICHARD CONTE



VITTORIO DE SICA



CHECK YOUR MARKET
TODAY!

**INDEPENDENT
TELEVISION
CORPORATION**

488 Madison Ave. • N.Y. 22 • PLaza 5-2100

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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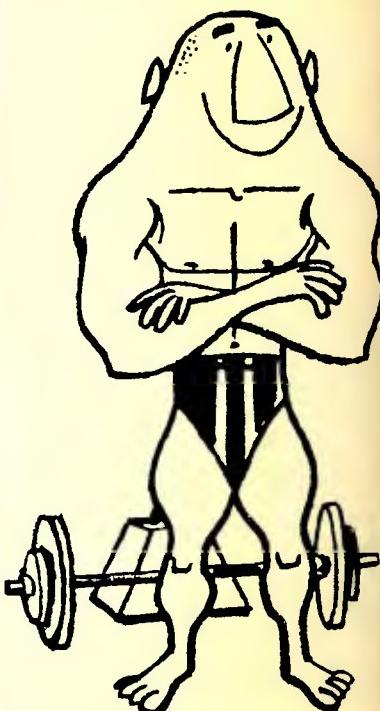
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**YOU
CAN'T
COVER
TEXAS
without
KCEN-TV**



POWERHOUSE!
we're the only **FULL
POWER** station
for miles around
Central Texas!



BLAIR TELEVISION ASSOCIATES
National Representatives



Available for the first time because...

YOU ASKED FOR IT!

WITH SMILING JACK SMITH as host, this famous favorite of TV half-hours—**YOU ASKED FOR IT**—is now available on film for your markets.

With ratings consistently around 20 and better in all services, **YOU ASKED FOR IT** has a family audience ideally balanced between men, women and children...a huge audience of prospective customers.

PRE-TESTED for more than 8 years on 81 network stations, **YOU ASKED FOR IT** has never been without a sponsor. One sponsor reports that, using this program as his only advertising, his business increased 5 times in 4 years.

80,000 MAIL COUNT per year every year verifies audience interest ... and interest means potential sales.

104 EPISODES AVAILABLE right now...so investigate **YOU ASKED FOR IT** today.

CROSBY/BROWN PRODUCTIONS

BING CROSBY, Chairman • KENYON BROWN, President
Telephone or wire collect:

HENRY R. FLYNN, General Manager
1000 North Cahuenga Blvd., Hollywood 38, Calif., Hollywood 2-7311

Check these other shows from CROSBY/BROWN who produce and syndicate non-fiction, true-to-life travel and adventure programs.



ZIV'S NEW
IMPACT SERIES!

Stories that
UNMASK THE MEN
who run
ORGANIZED CRIME!



"THIS MAN

SELLING FAST COAST TO COAST!

BOUGHT BY:

- **AMERICAN TOBACCO** IN BUFFALO, BEAUMONT, ST. LOUIS,
PEORIA AND SEVEN OTHER MARKETS
- **HOOD DAIRY PRODUCTS** EXCLUSIVELY THROUGHOUT
CONNECTICUT, MASSACHUSETTS, NEW HAMPSHIRE, VERMONT,
RHODE ISLAND AND MAINE
- **WIEDEMANN BREWING CO.** IN CINCINNATI, DAYTON,
COLUMBUS, OHIO AND INDIANAPOLIS
- **DOW BREWING** IN WATERTOWN AND BUFFALO
- **ANHEUSER-BUSCH** IN ST. LOUIS

- WSM-TV — NASHVILLE
- WSJV-TV — SOUTH BEND-ELKHART
- KFYR-TV — BISMARCK
- WDSU-TV — NEW ORLEANS
- KSYD-TV — WICHITA FALLS
- WTVP-TV — DECATUR, ILL

AND OTHERS



DAWSON"



starring

**KEITH
ANDES**

AS COL. FRANK DAWSON,
Chief of Law Enforcement



FAIRMONT FOODS

(ALLEN & REYNOLDS
ADVERTISING AGENCY)

In Omaha Now Features



TRADE MARK COPYRIGHTED 1954 BY MICHAEL J. FADELL
REGISTERED

on TEN STATIONS
in EIGHT STATES

- ★ Junior Auction makes sales soar for FAIRMONT FOODS in Buffalo, New York, to Denver, Colorado—from Sioux City, Iowa, to Wichita Falls, Texas—also for potato chips, bottlers, packaged meats, bread, cookies—other food classifications.
- ★ Junior Auction—a live half-hour, weekly, television show—in its SIXTH year—copyrighted, registered—telecast in 21 states and Canada. Complete package franchised exclusively for your sponsor.
- ★ Junior Auction takes the guess out of advertising . . . by packing a tremendous merchandising wallop that GUARANTEES YOU INCREASED SALES, and a WEEKLY SALES REPORT TO PROVE IT.
- ★ Junior Auction mobilizes an army of YOUNGSTER SALESMEN who persuade parents, relatives, friends, neighbors and others to BUY YOUR PRODUCTS . . . so they can save YOUR CAPS, TABS and LABELS . . . and use them like money to come to the Junior Auction show on TV each week to win valuable prizes.

WARNING: Junior Auction, property of Mike Fadell Television Productions. Junior Auction is copyrighted and its property rights clearly established. Violators or infringers held strictly accountable.

Remember: Your competition won't like Junior Auction.

YOUR MARKET MAY BE OPEN! Get the facts today. Contact:

MIKE FADELL TV PRODUCTIONS

25 years of Advertising, Merchandising
and Selling

Treasure Masters Building
605 - 4th Avenue South
Minneapolis 15, Minn. FE 3-3416

Reps at work

Albert C. Long, John Blair & Co., New York, feels that a great deal of rough and tumble competition lies ahead for advertisers in the next 10 years, and that with net profits thin and vulnerable, a little mistake can quickly become a big loss in the battle for markets. "If you're a media man you'll have to think in terms of individual markets and marketing areas with individual sales opportunities, rather than the concept of a national market. Making quick decisions and changing tactics with every shift in the competitive line-up will become important. There'll be a necessity to constantly review everything you know about your accounts. Getting the real fundamentals: clearing out all the guesses that are unsupported by fact; asking questions of your account man, or reps and stations without embarrassments and making sure you get all the answers you need. You'll have to work closely with the reps in the planning stage to get the over-all picture, and in buying, to get the most effective schedules. Certainly, it'll be the most competitive period advertisers have ever known."

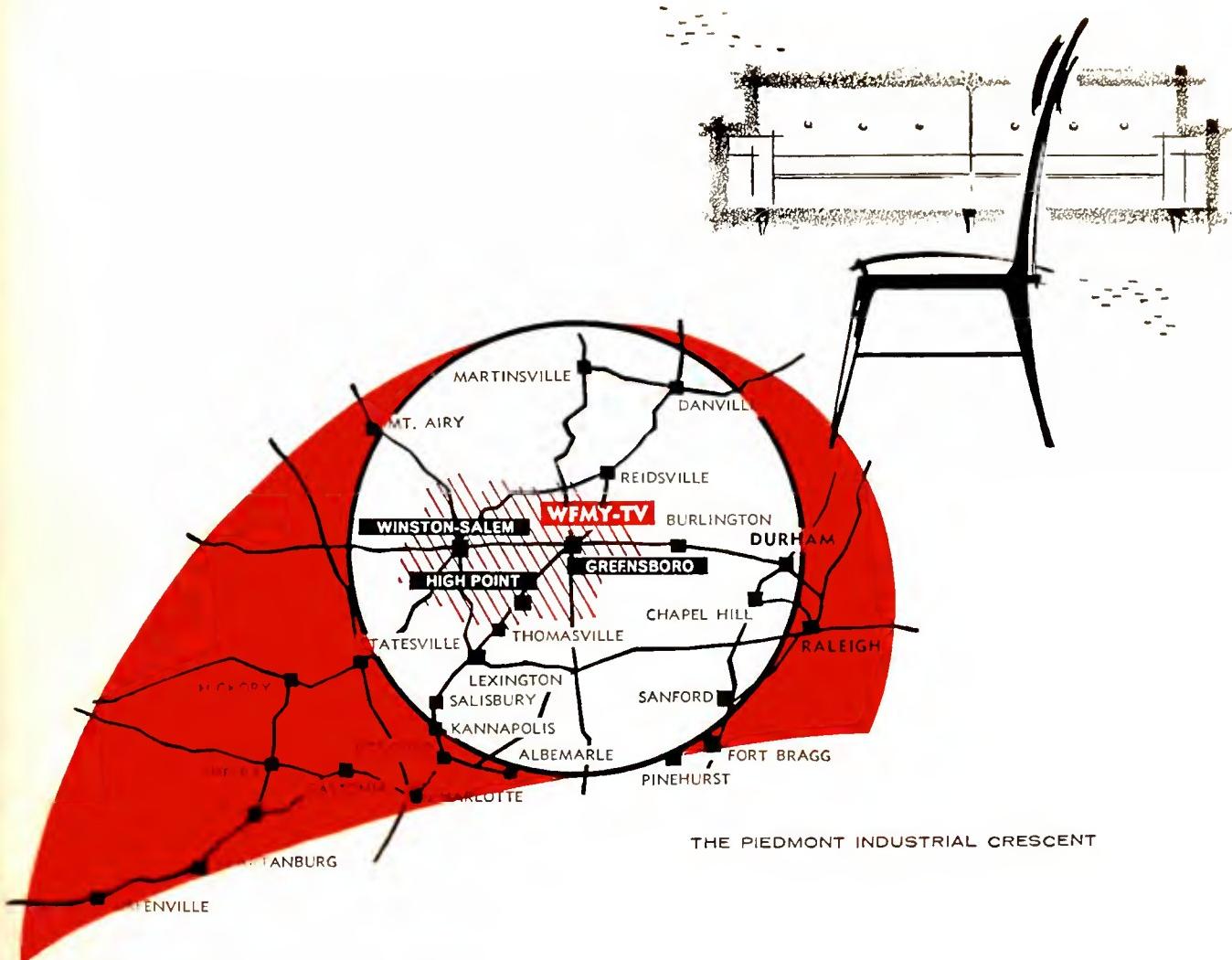


Dan Kelly, Avery-Knodel, Inc., New York, points out what is happening today in a station representative's office when an agency's market list, made up on the research or account level, omits its station's market. "Our research opens the first door and acquaints agency research directors and account executives with our station

and market story. Equally important, it creates a favorable climate for our market and station with the timebuyer." Dan feels well-documented, comprehensive research becomes especially valuable in selling agencies time on a station or group embodying a new or uncommon market, or buying concept. A typical example, he says, is the study done by Avery-Knodel as a guide to Pulse's survey of the Intermountain West,

and provides all pertinent market information and audience and cost data for the Intermountain Network which it represents, comparing it with tv, newspapers and other radio buys in the area. "Agency research directors and a.e.'s have recognized the importance of these studies, and are increasingly using them as market guides."





THE PIEDMONT INDUSTRIAL CRESCENT

the **FURNITURE** industry . . .

creates buying power in the Piedmont Industrial Crescent!

The South's giant furniture industry is **another reason why WFMY-TV**
. . . located in the heart of the industrial piedmont . . . is the dominant
selling influence in this \$3,000,000,000 market. WFMY-TV serves . . .
 and sells . . . in this heavy industrial 54-county area where 2,250,000
 people live, work and buy.

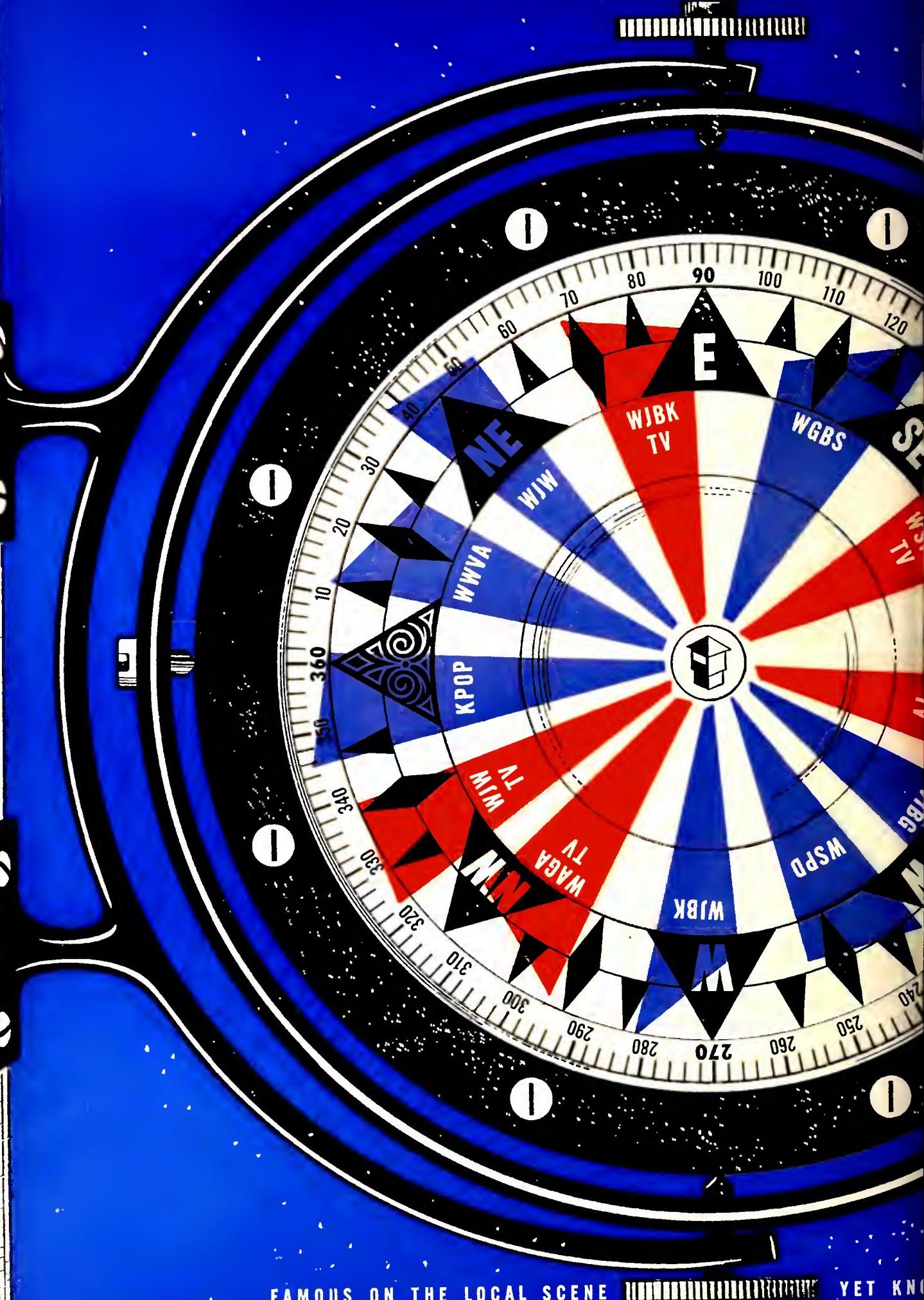
wfm y - tv

GREENSBORO, N. C.

"NOW IN OUR 10th YEAR OF SERVICE"

Represented by Harrington, Righter and Parsons, Inc.
 New York, Chicago, San Francisco, Atlanta, Boston, Detroit





FAMOUS ON THE LOCAL SCENE YET KN

STORER
STATIONS

TELEVISION

DETROIT
WJBK-TV

Ch. 2—CBS
Your "Must" Station
to Cover Detroit

CLEVELAND
WJW-TV

Top News—Top Movies
CBS Programming

TOLEDO
WSPD-TV

1st in Toledo
Covers 2,000,000

ATLANTA
WAGA-TV

More Top Movies
More News—More Coverage

MILWAUKEE
WITI-TV

CBS Programming
Top Movies

RADIO

PHILADELPHIA
WIBG

50,000 watts—First, by far
in Philadelphia

DETROIT
WJBK

WJBK Radio is Detroit

CLEVELAND
WJW

Wonderful, just wonderful!
Tops in network—Tops in local

WHEELING
WWVA

Only full-time CBS
Network Station in
Pittsburgh-Wheeling area

TOLEDO
WSPD

It only takes one
to reach ALL Toledo

MIAMI
WGBS

50,000 Watts—CBS
ALL South Florida

LOS ANGELES
KPOP

Covers the
2nd largest market

YOU KNOW WHERE YOU'RE GOING with **STORER**

—THE STATIONS THAT ACCENT THE SELL

Steer your sales to steady increases with a name that is known for results. Over the years, the vast majority of America's biggest and most astute advertisers have consistently relied on Storer leadership for leadership themselves... General Motors...Proctor & Gamble...R. J. Reynolds...Revlon...General Foods...Schlitz...Kellogg...General Electric. Join these and many hundreds of other distinguished names on the stations that assure success, because, with Storer, you always know where your sales are going. With Storer, they're going up!



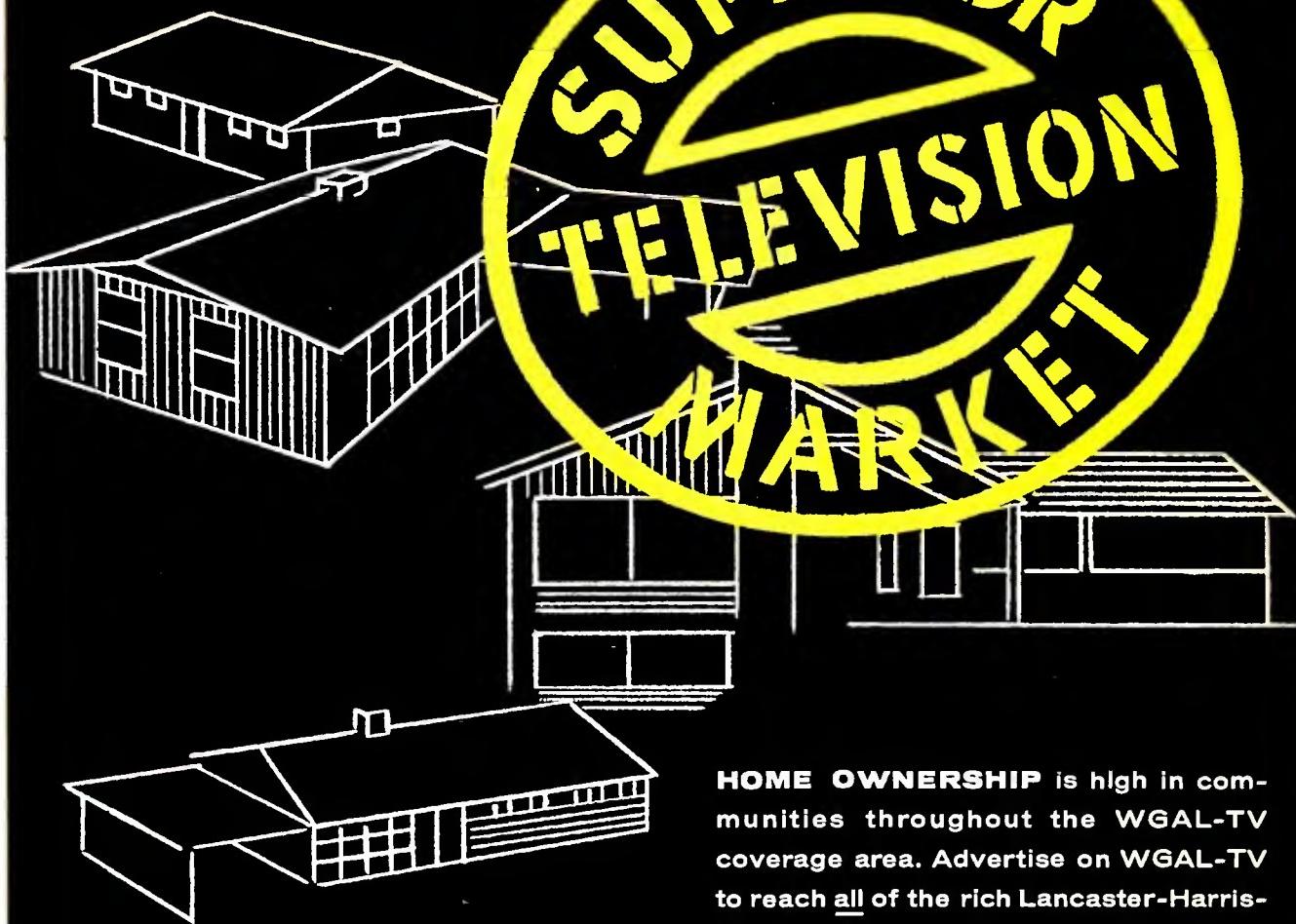
ROUGHOUT THE NATION

STORER BROADCASTING COMPANY®

NATIONAL SALES OFFICES:

625 Madison Ave., N.Y. 22
Plaza 1-3940

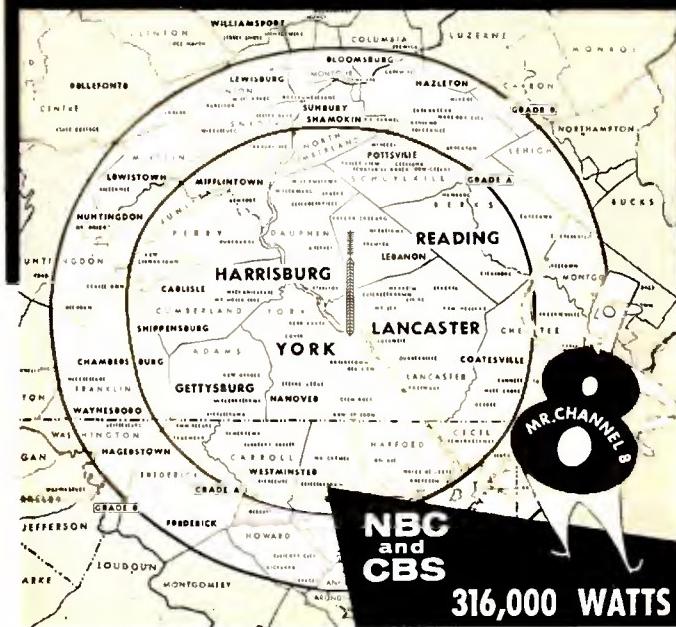
230 N. Michigan Ave., Chicago



**SUPERIOR
TELEVISION
MARKET**

HOME OWNERSHIP is high in communities throughout the WGAL-TV coverage area. Advertise on WGAL-TV to reach all of the rich Lancaster-Harrisburg-York market.

AMERICA'S 10th TV MARKET



WGAL-TV

**Channel 8
Lancaster, Pa.
NBC and CBS**

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco

SPONSOR-SCOPE

15 AUGUST 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

Radio could be on the receiving end of a rush from national advertisers in the next two or three weeks—sparked, in part, by virtue of this situation: Accounts that had been waiting for 30 days before starting date to place their tv schedule are finding themselves in a virtual sellout market.

Some Madison Avenue media directors already have indicated that a turn in radio's direction is quite feasible, particularly for those advertisers who are determined to use minute announcements or else.

Incidentally, there's another encouraging probability for spot radio: More and more national advertisers are thinking of that medium in terms other than just short flights. Some of the schedules placed recently—plus a number on the fire—have 13-week minimums.

This is decidedly unusual. Most national radio spot recently has been limited to brief flights ranging from three to eight weeks.

JWT has started taking the wraps off that multi-million-dollar budget which Ford will be putting into spot radio this fall, winter, and spring.

Availability requested are being made for the first lap in over 150 markets, involving 20 one-minute announcements a week for three weeks starting in late September.

Along with the Campbell Soup, Trig, Kent, and Reader's Digest business, it adds up to an encouraging takeoff for national spot radio for the last quarter.

A jingley ode to Friendly Schenley P.A. — an experiment in round-about image projection for the big distiller via BBDO — may never tickle the ears of radio listeners: Top strata at Schenley Industries and the agency are doing some soul-searching this week whether to go through with the minute jingle or forget all about it.

The agency had asked reps for an assortment of Pennsylvania stations to find out whether the jingle would be acceptable.

Apparently the response—perhaps because of what the NAB has had to say about liquor—wasn't exactly on the enthusiastic side.

Rhapsodizes the commercial: Oh, the folks are very friendly down in Schenley Pennsylvania/In friendly Schenley I want to stay/'Cause you'll never find a frown aroun'/Down in friendly Schenley town/Down in FRIENDLY SCHENLEY, P.A.

Fm seems to be getting particularly strong support from Midwest agencies. Here are some bns of the past week leading to this observation:

D. P. Brother: a 52-week schedule for Oldsmobile on WSWM, East Lansing, consisting of an hour of classical music seven nights a week.

Klau-Van Pietersom-Dunlap: In several Midwest markets for A. O. Smith Corp., makers of frames for automotive companies.

Campbell-Mithun: Has extended its radio buys for Northwest Airlines to WBBM-FM and WSWM.

(Trade) note: The National Assn. of Fm Broadcasters meets in Chicago next month to map a big push for the fm cause on a national basis.

(See A New Head of Steam for Fm, 13 June SPONSOR, page 34.)

SPONSOR-SCOPE *continued*

The pace of national spot tv buying for the fall quickened the past week bot in New York and Chicago with this noticeable twist: Advertisers are showing a greate disposition to round out minute packages with sonic 20's or 10's.

The strategy in some of these cases: Should the famine in minutes lessen later in the winter, the accounts that filled in their schedules with smaller units would ethieall be entitled to the first refusal on minute spots as they become available.

Among the national spot tv fall buyers of the week in New York were **Grove's 4-Way Cold Tablets** (Cohen, Dowd & Aleshire); **Norwich's Pepto-Bismol** (B&B) and **Maxwell House Instant** (B&B), minutes in September and 20's in October.

Active out of **Chicago**: **Maytag** (Burnett), minutes and chainbreaks in the advertiser top 30 distribution areas; **Bissell** (Frank), minutes and 20's in 36 markets; **Helene Curtis** (McCann-E), 12-week campaign in western markets to introduce a new shampoo; **Swift Pard** (DFS), minutes and 20's in top markets.

General Mills, via **Knox-Reeves**, and **Pillsbury**, via **Campbell-Mithun**, contriluted much action to the regional side of spot tv buying the past week.

General Mills activity concerns new products, like a frozen pizza, and a strategy tes Pillsbury acted on a seven-week campaign in Southwest markets for **Ballard brands**.

Vaseline Hair Tonic, which just switched to **Norman, Craig & Kummell**, putting on heavy radio tests in Akron and other markets.

The budget for Akron alone (two stations) is \$5,000 a week.

Also a tester via radio in Akron is the newest American Tobacco brand, Riviera.

Timebuyers in quest of spots in tv kid-appeal time are taking out their frustrations on toy jobbers who have managed to tie up chunks of such time for broke age to top manufacturers in quite a few markets.

One timebuyer, in relating his woes this week, reeled off a list of at least 10 top markets where he has been precluded from getting late afternoon spots mainly because of this situation.

It isn't often that reps are called in to give their opinion on the propriety of a set of girdle commercials, but the MacFarland, Aveyard agency gave the Chicago contingent that very opportunity last week.

The preview was in connection with a sizeable spot tv campaign whieh the Sleex division of Formfit is just starting.

The agency promised: The girdle commercials will at all times be in good taste and contain nothing that viewers would object to. (In other words, all they'll see are animate cartoons of the girdle's outlines.)

Competitive note: Sleex is Formfit's answer to Playtex (International Latex).

You'll see some strange commercial tight-rope walking on nighttime network this fall because so many competitive cigarette-sponsored programs are back to back.

With each of the networks set on keeping competitive commercials at least 15 minutes apart, you'll find many a crossplng either in the middle or the beginning of the program—not at the end, as has been the custom.

The outcries, patently, will be many. But both CBS TV and NBC have reserved the right to designate where the minor sponsor's cigarette plug is to go in the event the competitive commercials are too close for comfort.

CBS says that it will go so far as to eliminate the crossplng altogether if the preceding or succeeding cigarette advertiser can't be properly protected.

SPONSOR-SCOPE *continued*

Ausco's buy of 11 commercial minutes on NBC TV's Laramie and the Plainsman for the fourth quarter brings to four the list of camera companies using nighttime network tv this fall.

The others: Bell & Howell, Kodak, and Polaroid.

Strange as it may seem, Ford the coming season will have not only more money but more commercial minutes than General Foods on the tv networks at night.

GF's four shows will give it 12 commercial minutes a week, while Ford's three programs will allow for an average of 13 minutes a week. Ford will be spending an average of \$550,000 a week as against less than \$400,000 by General Foods.

Incidentally, P&G will have a record number of commercial hours per week: 16.

The cigarette brand that will have the biggest number of commercial minutes on the tv networks this fall is R. J. Reynolds' Winston.

Here's how the three leading cigarette companies have allocated their network programming according to total commercial minutes per week:

R. J. REYNOLDS: Winston, 7½ mins.; Salem, 4; Camel, 2½.

LIGGETT & MYERS: Chesterfield, 5½ mins.; L&M, 4½; Oasis, 2½ plus participation in three sports events.

AMERICAN TOBACCO: Pall Mall, 4½ mins.; Lucky Strike, 1½. (Incidentally, Lucky is backed up by syndication in about 60 markets.)

Here's the way tv network nighttime stands right now: CBS TV is about 97% sold out and ABC TV close to 95%. NBC TV is around the 85% mark.

If all three tv networks were to achieve a complete sellout for their regularly scheduled nighttime programing this fall, the collective bill to network advertisers would run to well over \$12 million per week.

In terms of program types—which SPONSOR-SCOPE has calculated below—the gross billings for Westerns would figure 23% of the whole, suspense-crime fare 13%, and adventure shows 12.5%.

PROGRAM TYPE	NO. OF SHOWS	WEEKLY TIME	WEEKLY TALENT	WEEKLY TOTAL
Westerns (½ hr.)	18	\$1,100,000	\$720,000	\$1,820,000
Westerns (1 hr.)	7	560,000	515,000	1,105,000
Suspense (½ hr.)	7	120,000	270,000	690,000
Suspense (1 hr.)	6	180,000	165,000	915,000
Adventure (½ hr.)	8	180,000	290,000	770,000
Adventure (1 hr.)	5	100,000	105,000	305,000
Situation comedy	13	780,000	160,000	1,210,000
Comedy-variety (½ hr.)	3	180,000	115,000	325,000
Comedy-variety (1 hr.)	3	270,000	320,000	590,000
Anthol.-drama (½ hr.)	6	550,000	250,000	800,000
Anthol.-drama (1 hr.)	3	250,000	370,000	620,000
Anthol.-drama (90 min.)	1	160,000	110,000	270,000
Audience participation	12	720,000	330,000	1,050,000
Music-variety (½ hr.)	4	210,000	155,000	365,000
Music-variety (1 hr.)	4	320,000	335,000	655,000
Interview-documentary	3	180,000	145,000	325,000
Sports	2	125,000	90,000	215,000
Total	105	\$7,215,000	\$5,405,000	\$12,620,000

SPONSOR-SCOPE *continued*

In a bid for more fall daytime business, ABC TV has pegged its rates at a point where they compare favorably with what it costs for Arthur Godfrey on radio.

ABC TV is offering a quarter-hour for 13 weeks for a \$90,000 total, time and talent—or just about what Godfrey brings CBS Radio for a comparable run.

Incidentally, a quarter-hour on ABC TV over 13 weeks gets the four-brand rate. In other words, ABC's quarter-hour rate comes to \$7,000, as compared to over \$20,000 on CBS TV and NBC TV.

CBS TV this week filled the top programming spot left vacant by the exit of Hubbell Robinson, Jr. It brought somebody—Oscar Katz—up from the ranks instead of recruiting an outsider (the original gambit).

The appointment drew diverse comment from among Madison Avenue tv department chiefs.

It's the first time, in any event, that an ex-researcher has assumed one of the most important programming posts in air media.

Katz had been in charge of programming CBS' daytime schedule; but before that he headed the network's research department.

For those who contemplate buying a participation in the various sports packages that NBC TV has available, here's the network's policy on commercial minutes allowable:

You're permitted 4½ minutes commercial per quarter of any game, be it football, golf, baseball, or basketball. A quarter of a game usually figures 45 minutes.

NBC sticks to this rule religiously. A hair-dressing which sought to buy into the PGA tournament backed out when the network refused to grant it more than 4½ minutes commercial.

(For a complete sports roundup, see article on page 31.)

For an insight to how things are faring with the radio networks, note the following comparison of weekly sponsored hours:

NETWORK	JULY 1959	JULY 1958
NBC	33 hrs; 42 mins (53.9%)	36 hrs; 22 mins (41.2%)
CBS	13 hrs; 20 mins (21.3)	30 hrs; 5 mins (37.5)
ABC	15 hrs; 29 mins (24.8)	15 hrs; 28 mins (21.3)
TOTAL	62 hrs; 31 mins (100%)	80 hrs; 20 mins (100%)

Chicago tv has had a sudden renascence as a hot programming center. As an example, note what's happening at these three stations:

WBKB (ABC TV): It's tied up the Pan American Games (27 August-7 September) and will broadcast at least 90 minutes daily of the events from tape or film. Eight major midwest stations have signed up to take a feed.

WGN-TV (independent): Will broadcast 26 consecutive one-hour Great Music from Chicago programs in color, using internationally-famed conductor and Deems Taylor as narrator. RCA has picked-up a third of the tab.

WBBM-TV (CBS TV): Has obtained the exclusive rights to Paris fashion openings this fall and will syndicate them in hour-long film. The package so far has been sold to Perma-Lift in Chicago, New York, and L.A. for \$14,000, (time and program).

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 48; News and Idea Wrap-Up, page 66; Washington Week, page 61; SPONSOR Hears, page 64; Tv and Radio Newsmakers, page 78; and Film-Scope, page 62.



When something big happens
in the **Twin Cities**,
Viewers always look for it on
Channel 11



Among dozens of Aquatennial events, WTCN-TV televised the parade—participated, too.



Always carrying a torch for Minneapolis-St. Paul, WTCN-TV covered ten full days of the nationally famous extravaganza . . . a bonus for viewers.



Aquatennial Time in the Twin Cities . . .

and it's fun to be part of it. WTCN-TV is *in* it, WTCN-TV is *on* it. This is what Twin Cities viewers expect . . . and get . . . from Channel 11.

Behind the scenes, too, WTCN-TV executives worked on vital committees to help make the Northwest's biggest celebration a success.

When something big happens, WTCN-TV is always there to help make it bigger. Twin Cities viewers know it because they see things happen—every day—on Channel 11. When you have something important to say . . . or sell . . . in the important Twin Cities market, say it BIG on WTCN-TV.

WTCN-TV AND RADIO

MINNEAPOLIS • ST. PAUL

REPRESENTED NATIONALLY BY KATZ AGENCY

timebuyers...

A bridge is a faster way to cross a river. When you take it—you buy time.

Actually, to get our work week done, all of us purchase this commodity from one another. When you hail a cab, board a plane, or just pick up your phone you buy time. We could go on.

When you buy SPONSOR you buy time, too, and you ought to know just how much you're buying for how little.

You buy informative time:—a staff of the best reporters in the field deliver up to the minute news every week, 52 weeks in the year. *You buy analytical time:*—the keenest minds in the broadcast industry give you studies in penetration of the important trends of the day. *You buy digested time:*—assembled and assimilated by experienced hands to bring you the most comprehensive picture of the broadcast field.

You're buying thousands of hours of this sort of time for just 15¢ per issue—52 issues for \$8 a year. Can you afford to be without it?

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

YOU
can
reach
69
of Mississippi
Retail Sales...
\$918,000,000

IN THE SOUTH'S
FASTEST GROWING
TV MARKET

Jackson, Miss.*

with these Jackson
stations

WJTV 12
KATZ

WLBT 3
HOLLINGBERY

* Nation's business gains leader

Commercial commentary

The institutional sell

Watching the *United States Steel Hour* the other night I was suddenly struck with the fact that there is very little straight institutional advertising on tv these days.

Most modern tv expenditures are product-oriented. Companies like GE, Dupont and AT&T may seem, at first glance, to be doing an institutional job.

But when you examine their programs and commercials, you will find they are primarily concerned with the practical cost-conscious task of selling specific consumer products—appliances, fabrics, extension phones.

The old, flowery, high-toned institutional campaigns which once seemed such a sizable and important part of the ad business, are not important factors in tv.

Even U. S. Steel, facing a possible public relations problem in the steel strike and its recently announced largest earnings in history, played down its institutional editorializing.

On its *Theatre Guild* show it did slip in one rather awkward cartoon commercial, on the need for profits to provide tools for industry. (Those NAM-type announcements which try to teach a dumb public the rudiments of "economics" are usually pretty pathetic.)

But in general, Big Steel was content to try to popularize its Snowflake trademark on consumer goods, and let its institutional intentions go hang.

This seems to be a definite trend among tv advertisers, and maybe it is worth asking why.

Why the pros dislike it

One reason, of course, is that the high cost of tv, and particularly the high cost of network tv programs, puts a premium on using the medium in practical, traceable ways.

An advertiser who would not hesitate to splurge a few thousand on an institutional campaign in magazines or newspapers, usually thinks twice before committing himself to a multi-million-dollar tv expenditure for vague, hard-to-measure institutional ends.

Another reason, little known to the general public, is that a great many professional ad men really dislike and distrust all forms of institutional advertising.

Perhaps this statement will surprise outsiders who are accustomed to think of those flossy ads in *Time* and *Fortune* as the absolutely ne plus ultra of advertising artistry.

If, however, you have ever been in the agency business long enough to get past the "Gee whiz-ain't it wonderful?" stage, you are apt to be pretty jaundiced about institutional campaigns.

You know that most of them are done solely to flatter some soft-



In Tallahassee-Thomasville, there's

BIG NEWS

WCTV

Joins



STARTING September 20, WCTV becomes a primary affiliate of the CBS Television Network. Besides the long list of high-rated CBS programs, WCTV will also carry top ABC-TV shows, providing standout service to the big Tallahassee-Thomasville Market.

BIG MARKET? Yes, 52 counties, over 225,000 families. Big enough to get strong spot schedules for leading brands in this responsive area.

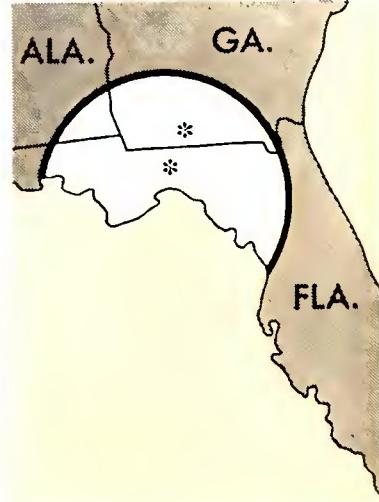
RESPONSIVE? Right! In the entire nation, Tallahassee stands fifth in retail sales per household. The market and WCTV *belong* in your plans.

WCTV

TALLAHASSEE CHANNEL 6 THOMASVILLE

a John H. Phipps Broadcasting Station

TALLAHASSEE
THOMASVILLE



*the bright spot in your national sales picture...
WCTV can make it still brighter!*



BLAIR TELEVISION ASSOCIATES
National Representatives

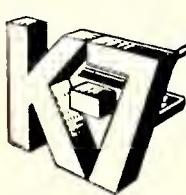
"I DO MY BEST
WORK AFTER DARK"



THAT'S RIGHT,
K-7 HAS HAD A ...

54%

INCREASE IN AUDIENCE
6 PM TO MIDNIGHT
OVER 1958



We've wooed
... and won
... the pros-
perous people
of the Golden

Spread with bright, new pro-
gramming and full power.
Nighttime, especially, has be-
come K-7 time in homes across
this rich four-state area ... as
evidenced by the 54% increase
in audience from 6 PM 'til mid-
night ... and in just one short
year. See your Bolling man ...
he will fill you in on the exciting
details.

KVII-TV

amarillo, texas

C. R. "Dick" Watts
Vice-President and
General Manager



Represented
nationally by the
Bolling Company

headed corporate management, and you resent having to spend your hard-learned sales and marketing skills for such ignoble ends.

16 years ago, for instance, I was ashamed and embarrassed when I was forced to buy the radio broadcasts of the Boston Symphony Orchestra as a vehicle for Allis-Chalmers.

I couldn't see then (and can't now) why a Milwaukee manufacturer of heavy machinery needed Serge Koussevitsky and his musicians. But my client insisted, and I hated myself when I gave the order.

Such typical agency antagonism to institutional advertising undoubtedly keeps down the amount of it on tv today.

Legitimate uses of tv

But does this mean that tv cannot and should not be used for legitimate institutional purposes?

I don't think so.

As a matter of fact I believe we have only begun to scratch the surface of tv's potential as a medium of institutional advertising.

Within the next couple of years, four or five or a dozen bright lads are bound to startle Madison Avenue with new, imaginative institutional treatments.

And they'll do it in one of two ways—either by getting institutional plus values from straight product campaigns, or by direct institutional drives, planned with scrupulous cost-conscious care.

This latter, of course, is the harder of the two jobs.

Many present-day institutional efforts seem to suffer from fuzzy thinking. I don't understand, for instance, why General Motors, Ford and Chrysler want to promote their "Families of cars" in those sprawling tv and magazine treatments. On the surface, they look pretty silly.

Any advertiser, however, who can answer some tough pointed questions about his institutional campaign is probably spending his money wisely. The questions (and maybe the motor boys know the answers) are these:

Do you really have an *institutional* (as distinct from a product) problem? Can you define that problem in exact terms? (Not just as a vague, moonstruck need for an "image.") Can you document it with research? Do you believe that advertising can solve it?

Then—are you willing to give it a price tag? What's it worth to you to solve?) And finally, will you agree to set up some method of measuring whether or not your advertising is doing a job?

This is a rough catechism, of course. But sound institutional advertising can be built to these standards. And I am sure that many fine campaigns will be in years to come.

The other approach to institutional advertising is simpler but requires even more imagination. It involves looking for ways to build institutional prestige while doing a straight product sell.

To me, GE's *College Bowl* program was easily the most interesting new institutional job attempted on tv this past season.

GE, aided by a remarkably fine performance by M.C. Allen Ludden, and some truly inspired script on educational problems, built itself a sizable amount of goodwill through its sponsorship of this show.

Yet the *College Bowl* was also used practically and efficiently to promote GE clocks, vacuum cleaners and spray irons.

Tv advertising can use a lot more of such smart, imaginative institutional thinking.



143 FILMS...

what a feather in your cap
when you strip-program Robin Hood

Critically acclaimed by
educators and clergymen everywhere . . .
heartily approved by parents. This is the



powerful film library that has brought sponsors tremendous rewards in sales and brand identification. □ ROBIN HOOD PROMOTIONS ARE READY AND WAITING! Over 33 approved and popular tie-in promotional items built around Robin Hood make this one of the most important promotable shows ever presented. □ IMMEDIATE AUDIENCE RESPONSE—A Philadelphia station held a contest based on a sponsor's product . . . received over 28,000 replies in one month.

ROBIN HOOD

Produced by Sapphire Films,

starring
Richard Greene
a proven success
for 4 years on
network . . . now
available in
143 exciting
episodes for
strip programming!

OFFICIAL FILMS, INC.



25 WEST 45TH STREET, NEW YORK 36, N. Y.
PLaza 7-0100

49th and Madison

Objection overruled

In reply to the "49th & Madison" column in your issue dated 25 July, I want to point out a few errors in Mr. John McArdle's letter. He states that "WTTC carries the first-runs of the *Whirlybirds* series, whereas WTOP carries the re-runs under the program title, *'Copter Patrol*".

First, WTTC is not showing first-runs of *Whirlybirds*; they are showing re-runs of the first 39 *Whirlybirds* episodes.

Second, WTOP-TV purchased and showed the next 39 episodes of *Whirlybirds* under the title, *'Copter Patrol*. These episodes had never been shown in the Washington, D. C. area. It is true that WTOP-TV is currently showing them again, but they are not re-runs of a series previously shown on WTTC as Mr. McArdle's letter infers.

Third, the listing in SPONSOR on 13 June was correct, except that the program should have been listed as *'Copter Patrol*, not *Whirlybirds*. The time period and rating were correct for WTOP-TV.

Finally, readers may be interested to know that WTOP-TV has just purchased the new episodes of *Whirlybirds* and will show them under the *'Copter Patrol* title in the fall.

Robert M. Adams
dir. of prom., WTOP-TV
Washington, D. C.

Tv coder glad for support

The most conscientious traffic officer is sometimes severely criticized by auto drivers because the driver is required to make some sacrifice in his route or detour when he is in a hurry. In most cases, the driver will learn that the traffic officer was doing his duty as he understood it and, in many cases, he is saving the driver time and, perhaps, injury.

All of the above is just another way of saying that the Television Code Review members and the NAB Code Directors are tackling a very difficult



TODAY ... THE EFFECTIVENESS OF A RADIO STATION IS MEASURED BY THE AMOUNT OF GOODS IT SELLS. And in Sacramento, KXOA sells more goods because it reaches and influences more people. KXOA's signal covers the entire fast-growing Sacramento market with such intensity that both Pulse (Apr. '59) and Hooper (Apr. '59) rate KXOA first! Proof that KXOA reaches more people by far than any other station in the area! And who buys more merchandise than people?

KXOA First in California's Capital

KXOA

REPRESENTED NATIONALLY BY DAREN F. McGAVREN CO., INC. MEMBER, CAL-VAL GROUP

COMPETITORS, YES . . .



ED HODGES
Inland Marine



A. R. LIVINGSTON
Birmingham Outboard Marine

BUT THEY'RE BOTH SOLD
ON WAPI RADIO

"One hundred percent of our radio advertising is on WAPI. We doubled our sales of Century boats this year thanks to WAPI. They reach the adults who buy our products."

"WAPI's varied programming and wide coverage has produced real sales results for us. We've been using Dave Campbell's Sports Outdoors show for 8 years and we're sold. Our business has expanded and we feel WAPI has helped us expand."

WAPI

50,000* Watts
BIRMINGHAM, ALABAMA

REPRESENTED NATIONALLY BY HENRY I. CHRISTAL CO., INC.

*5,000 Nights

problem and are taking their job very seriously doing the best they know how. I can certainly say to you that this is one of the most conscientious and earnest groups of people have ever been associated with in radio or television. To say our job is tough is putting it mildly, but we have to do what we can to attain and maintain the respect of the viewer.

Your column ("Commercial commentary") on page 22 of the 4 July issue of SPONSOR, was very appropriate, and as a member of the Code Review Board, I appreciate it. I know all other members will concur.

Gaines Kelley
gen. mgr., WFMY-TV
Greensboro, N. C.

Basic error

On page 171 of the 1959-60 edition of your *Air Media Basics*, you list the syndicated tape show *Pro Wrestling* as a WHDH-TV production. Please be advised that this tape show is produced at WBZ-TV, Boston.

Eugene Klebenov
Siltion Brothers, Callaway Inc.
Boston

Sharing the facts

I enjoyed your recent article (6 Jun '59) on Music 'til Dawn. Would it be possible to send me five copies?

Also, would you grant permission to reprint the article in the Amusements Section (Radio-TV) of the *Dallas Times Herald*.

Hugh Lampman
KLRD Radio Corp.
Dallas

* * *

Your 11 July issue of SPONSOR carried a very interesting and informative article on "Spot tv for the era of vanishing salesmen."

We would like to reproduce this article for the use of our local salesmen as well as to make the article available to the auto dealers in our coverage area. It will be reproduced in its entirety and proper credits will be given.

Trust that this will meet your approval and that we shall have a favorable reply.

Tom Sumner
prom. and pub. dir., WNEM-TV
Flint, Michigan

• Note: SPONSOR is usually happy to grant such requests for reprinting privileges. Two provisions accompany this permission:

1. Requests must be in writing.
2. Credit must be given to SPONSOR.

We, ourselves, reprint many SPONSOR articles and have back files on a number of them.

"M'SIEUR DuPRADE,
HOW WAS THE
CLIMATE AT CANNES?"



©Piel Bros., 1959

Très Americain, mais définitivement. "American entries scored a sweeping victory at the sixth annual Cannes International Advertising Film Festival," said Advertising Age. One of the big awards*, it reported, went to "Hockey Player," the Piel Bros. film commercial starring Bert and Harry Piel and Philipe DuPrade, fractured-French hockey ace. Agency: Young & Rubicam, Inc. Film producer: Terrytoons. Moral: You'll find just the right climate for all of your film commercials at prize-winning, internationally-renowned Terrytoons. Naturellement! TERRYTOONS, A Division of CBS Films Inc., 485 Madison Avenue, New York 22, New York. Call PLaza I-2345.

*First prize for live action or animation not longer than 60 seconds.

ANOTHER GREAT MODERN RADIO STATION FOR **YOUNG PRESENTATION**

Effective August 1, 1959

Adam Young Inc.

became exclusive

national representative for

the high-flying new

KTFB

5,000 Watts and 930 kc . . .

first in dollar investment by local advertisers

who can see what's happening at first hand . . .

first with the news, and the awards to prove it . . .

only merchandising plan worth the name in prosperous

SAN ANTONIO

The knowledgeable *Young* men in seven important centers
have an ear-opening story.

ADAM YOUNG INC.

Representing all that's modern and effective in radio today

NEW YORK
3 East 54th St.
New York 22, N.Y.
Plaza 1-4848

CHICAGO
Prudential Plaza
Chicago 1, Ill.
Michigan 2-6190

ST. LOUIS
317 No. Eleventh St.
St. Louis, Mo.
MAin 1-5020

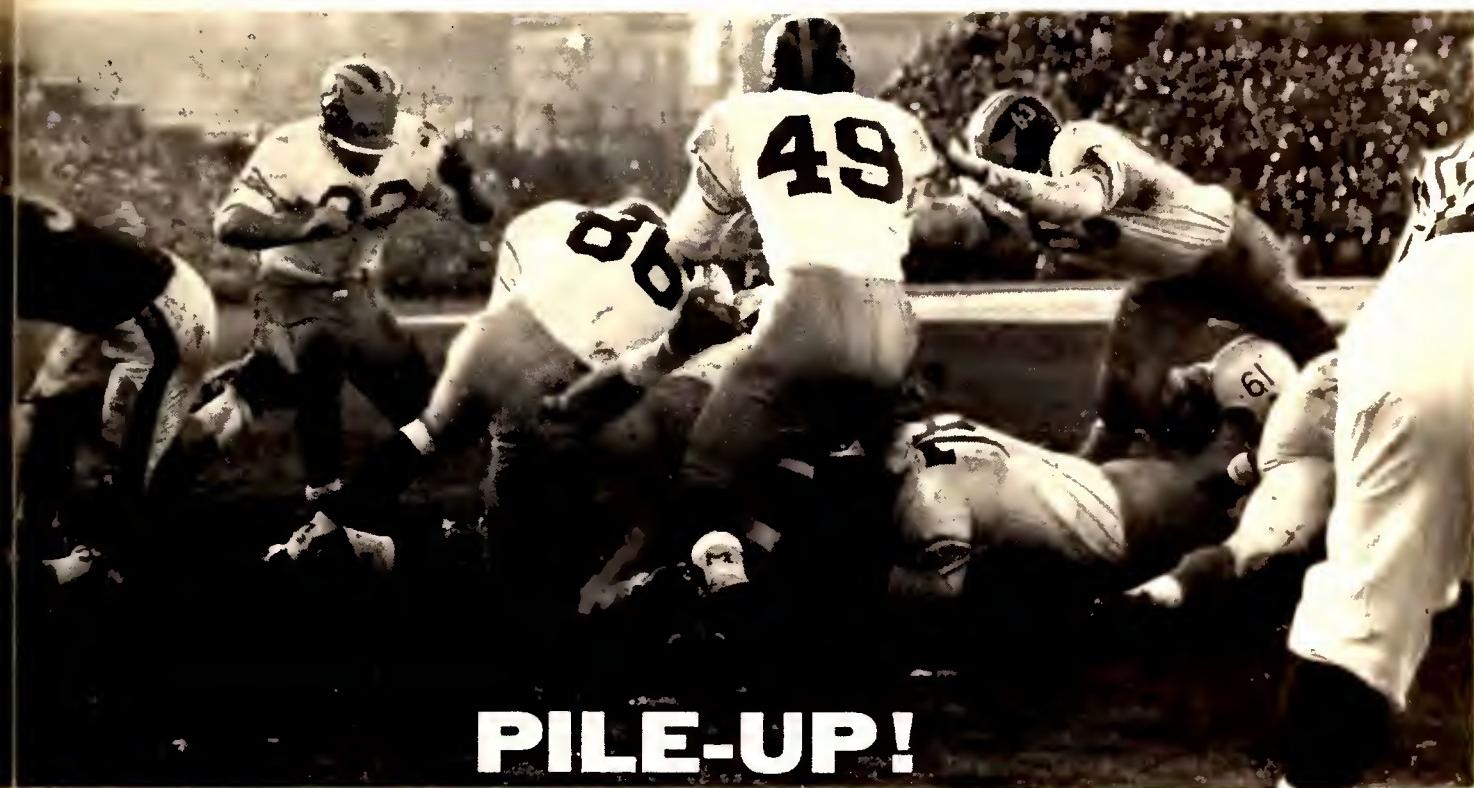
LOS ANGELES
6331 Hollywood Blvd.
Los Angeles 28, Calif.
Hollywood 2-2289

SAN FRANCISCO
Russ Bldg. (Rm. 1207)
San Francisco 4, Calif.
YUKon 6-6769

DETROIT
2940 Book Bldg.
Detroit 26, Mich.
WOodward 3-6919

ATLANTA
1182 W. Peachtree
Atlanta, Ga.
TRinity 3-2564

FIRST PART OF A TWO-PART STORY



PILE-UP!

THEY'LL BE POURING IT ON IN SPORTS THIS FALL

For hours on end this fall, tv and radio are going to look and sound like the inside of the Roman Colosseum. Over \$100 million will be poured into just about every sport you can think of.

There'll be more innovations in sports programing in both radio and tv than at any time in air media history, and these innovations are designed primarily to accommodate advertisers. The reason: advertisers have found spontaneous live action affords the best way to assemble a male audience.

Here in a nutshell are some of the significant developments coming upon the sports front:

I. Prime Time Coverage

Both interest and controversy are being aroused over developments which this fall bring sports into some lucrative prime time blocks:

- *Saturday Night Pro Football.* A \$1 million experiment long in the planning stages at ABC TV breaks this week. For seven weeks, starting 22

HERE'S NETWORK LINEUP OF SPORTS SHOW

Football
Baseball

SPORT	SPONSOR	DATE	NETV
NCAA FOOTBALL	1/4 Bayuk, 1/4 Arrow	Fall (10 Games)	NB
LIBERTY BOWL	1/2 Whitman, 1/2 B&W	19 Dec., 1959	NB
HOLIDAY BOWL	(co-op)	19 December	CB
BLUE BONNET BOWL	(open)	19 December	CB
BLUE-GRAY	Gillette	26 December	NB
ROSE BOWL	Gillette	1 Jan., 1960	NB
SUGAR BOWL	Bayuk	1 January	NB
COTTON BOWL	Texaco	1 January	CB
ORANGE BOWL	1/2 Carter, 1/2 Reynolds*	1 January	CB
GATOR BOWL	1/2 Carter, 1/2 Reynolds*	2 January	CB
EAST-WEST	(open)	2 January	NB
SENIOR BOWL	Bayuk	9 January	NB
PRO BOWL	(open)	17 January	NB
FOOTBALL SCOREBOARD	Kemper Insurance*	Fall (10 Games)	NB
PRE-GAME SHOW	1/2 Gen. Mills, 1/2 Colgate	Fall (10 Games)	NB
SAT. NIGHT PRO BALL	(see text below)	22 Aug.-3 Nov.	AB
ALL STAR FOOTBALL	1/2 L&M, 1/2 Carling	14 August	AB
PRO FOOTBALL PREVIEW	1/2 Gen. Mills, 1/2 Carter	Fall	CB
PRO FOOTBALL (10 regional nets)	Marlboro (with Ballantine, Shell, Nat'l Brew., Amoco, Duquesne, Gobel, Speed- way, Fal., Hamm, Std. Ohio)	Fall	CB
WORLD SERIES	Gillette	30 Sept. et seq.	NB
WORLD SERIES SPECIAL	Prestone	29 September	NB
ALL-STAR GAME	Gillette	3 August	NB
MAJOR LEAGUE BASEBALL	1/2 Bayuk, 1/4 Nat'l Brew. (east) 1/2 Busch (reg.)	April-Sept.	NB
GAME OF THE WEEK	1/2 Falstaff, 1/8 State Farm, 1/16 Gen. Mills, 1/16 Colgate	April-Sept.	CB

August, the network will fill valuable network and option time (10 p.m.-midnight) with pro football contests. Original attempt, to begin the experiment with baseball last spring, was blocked largely by affiliates who objected to the scarcity of important games available for telecast on Saturday night. When the network secured an impressive football lineup, how-

ever, stations released the time. Tv tape removes any time-zone headaches.

Underwriting five exhibition games are General Mills (one quarter nationally), Hamm and National Brewing (one quarter in the West and East, respectively). National Carbon (for Prestone Anti-freeze) joins them for half sponsorship of the remaining two games (regular contests).

Cost of each game is roughly \$149,000; program, \$55,000; time, \$88,776; cable, \$5,000. The big question: Whether the games will prove strong enough to pull viewers from western and late movie fare in the late Saturday hours.

• *Sunday afternoon golf.* A big shakeup in tv's placid Sunday afternoon pattern has been mapped by

AND ADVERTISERS FOR 1959-60 TV SEASON†

SPORT	SPONSOR	DATE	NETWORK
NBA BASKETBALL (pro)	½ Bayuk (from 2 Jan.) ¼ Busch (reg.)	10 Oct.-3 Apr.	NBC
NAT'L INVITAT'L (college)	½ Bayuk	12, 19 March	NBC
ALL-STAR GOLF	½ Miller, ½ Rey. Metl.	Oct.-April	ABC
WORLD CHAMPION GOLF	ASR (alt.)	Oct.-May	NBC
CROSBY TOURNAMENT	(open)	January	ABC
TOURNAMENT OF CHAMPS	Bayuk	26 April	NBC
MASTERS TOURNAMENT	½ Travelers, ½ Am. Ex.*	April	CBS
USGA NATIONAL OPEN	(open)	June	NBC
PGA TOURNAMENT	(open)	July	CBS
CAVALCADE OF SPORTS	Gillette	52 weeks	NBC
WED. NIGHT FIGHTS	½ Miles, ½ B&W	52 weeks	ABC
TRIPLE CROWN	Gillette	May-June	CBS
HORSE RACE OF THE WEEK	(co-op)	25 Apr.-24 Oct.	CBS
RACING FROM HIALEAH	Bayuk	Jan.-Feb.	NBC
JACKPOT BOWLING	Bayuk	52 weeks	NBC
JACKPOT BOWLING	Bayuk	Jan.-Feb. (Sats.)	NBC
WORLD INVITATIONAL	(open)	17 January	NBC
BOWLING STARS	(open)	Oct.-Mar.	ABC
NATIONAL LEAGUE HOCKEY	1 3 Carling, 1 3 Stroh, 1 3 Hamm (all reg.)	Oct.-Dec.	CBS
NATIONAL TENNIS SINGLES	(open)	12, 13 Sept.	NBC
DAVIS CUP MATCHES	(open)	29-30 Aug.	NBC
SUMMER OLYMPICS	(open)	25 Aug.-11 Sept.	CBS
WINTER OLYMPICS	(open)	12-22 Feb.	CBS

* Probable sponsor(s)

† For rundown of costs, see (SPONSOR-SCOPE) 8 August 1959, pg. 15.

both NBC and CBS TV. Now firm, is NBC TV's 32-week stretch of *World Championship Golf*, starting 11 October. Slotted 4:30-5:30 p.m. squarely in the middle of the "cultural belt," the filmed sports show knocks *Omnibus* right off the network.

American Safety Razor Products Corp. is alternate-week sponsor, a big wedge in the company's challenge of

the sports dominance of Gillette (with its \$7 million yearly gross billings in tv alone). While golf shows have never been big rating getters, the sport offers tremendous merchandising opportunities to a select and loyal audience. (See *Miller's plus: tv's out-of-home audience*, SPONSOR, 27 June 1959, page 38, for hints on merchandising a golf show.)

• *Sunday Sports Special*. Counteracting the NBC Sunday sports move is a still undefined plan by CBS TV. Seeing a potentially captive male audience (particularly in the East) during the winter months, CBS wants to sew it up with some sort of ambitious "Sports Special." Budget estimated at a cool \$2 million, the project so far lacks only an appropriate sport

(or sports) and a sponsor.

• *Olympic Games.* Of course, CBS has in its future the most ambitious TV sports binge in history (which, because of night events, will absorb more prime time than any sport heretofore). The network feels it can bring the Summer Olympics (25 August-11 September) in at a total of \$3,500,000, the Winter Olympics (12-22 February) at \$2,000,000. (When it relinquished its option about a month ago, ABC TV was estimating total costs at closer to \$9 million.) Paring of costs, according to CBS TV, is to make the package attractive to advertisers.

II. More of everything

The step-up in sports activity is evi-

dent from such signposts as NBC TV's estimate that its sports programming will increase by 10% (totaling 450 hours of sportscasts) in '59-'60. Biggest jump is in basketball coverage. NBC's coverage from October through March will be doubled (with Saturday games added to the Sunday games).

Of special significance in this step-up is the fact that the weekend double header replaces with pro basketball the college games of last year. The network will televise only two college basketball games this year (the National Invitational Tournament games, 12 and 19 March). Biggest reason: there is ample evidence (to be examined next week) that the main interest—and it's considerable

—in college basketball lies in regional markets, where advertisers are capitalizing on it very handsomely.

III. Convenience to advertisers

The trouble with many sporting events is that they fall either on holidays or after the year's consumer spending is over and done with. Bowl games are a big and expensive example of this. The golden arm of television is more than a little in evidence in a brand new NCAA-sponsored Liberty Bowl game (from Philadelphia's Municipal Stadium) on 19 December. NBC TV will carry it at a cost estimated at \$300,000.

It offers a purely impulse product a logical reason to be in such an

(Please turn to page 54)

HIGHLIGHTS OF THE BIG CHANGES IN SPORTS



Football moves into prime time with ABC TV's 7-week experiment with pro football on Sat. night



Basketball coverage will be doubled by NBC TV with emphasis shifted from college to pro games



Golf displaces Onnibus on Sunday with 32-week film series turned out by Screen Gems for NBC TV



Off-beat sports (like Jai Alai, taped in Tijuana) are cashing in locally on accelerated sports craze

PART THREE OF
A SIX-PART SERIES

**SPONSOR'S
BLUE
RIBBON
RADIO
SERIES**



Mogen David puts 50% into radio

- Nation's biggest wine advertiser is putting 50% of its \$2 million ad budget into network and spot radio
- Concord grape wine uses familiar jingle, copy appeals for both men and women, peak seasonal selling slants

IT'S no coincidence that the winery which spends about a fifth of all money invested in measurable media by all kinds of wines in this country —champagne and vermouth included —has selected radio as its predominant medium for consumer selling.

The Mogen David Wine Corp. of Chicago, in its current fiscal year which ends 31 Aug., is investing over \$2 million in network and spot radio, tv, outdoor and newspaper. But the radio portion is allotted over 50% of this sum—more than \$1 million.

Mogen David is distinguished particularly from its many wine producing competitors by the amount of money it spends on consumer advertising for Mogen David American

concord grape wine. Top wineries, for example, include anywhere between five and 20 brand names in their lines.

Mogen David has put its entire budget into consistent copy themes which promote the sale of only this concord grape wine. But within the next few months it will complete test marketing of a new blackberry wine. If the new product advertising follows the pattern set for the brand, radio will be used to hammer home the name, with repetition and catchy themes after the name has been set by all media.

Tv, as well as radio, has played an important role in the development of the Mogen David label since 1947.

In that year, Henry A. Markus, president of the winery, realized that the Barloma label on which he'd been concentrating his sales and promotional efforts wasn't selling nearly as well as the unsung and unheralded Mogen David.

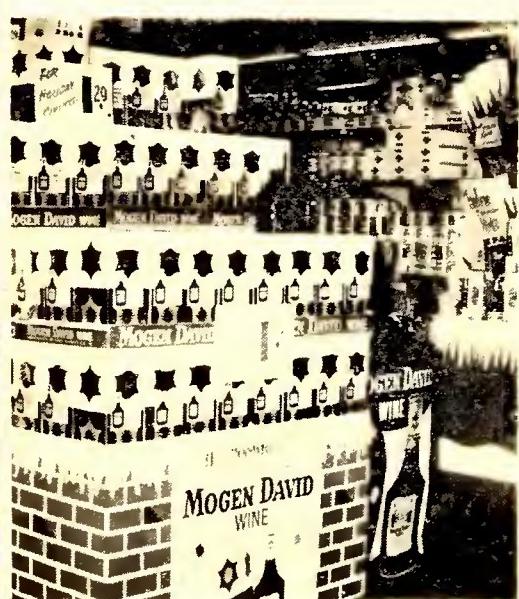
He dumped 40,000 gallons of Barloma to make storage room for the Mogen David, launched a high-gear production effort and switched the Mogen David appeal to a general one from its earlier limited sale to synagogues and churches as a sacramental wine.

Much of the new image of this food and liquor store product was set by tv, but last year the company and its agency, Edward H. Weiss & Co., also Chicago, enhanced an earlier radio strategy. Chopping the video budget by 40%, the client took the added dollars, invested them in a heaved-up spot radio campaign and added network.

The current year's schedule, which started last September: 50 announcements weekly as participations on



MONITOR APPEARANCE of B. J. Wiernik, (c), v.p. for sales and advertising, tied in with Mogen David's 39-week sponsorship on NBC for year ending 31 Aug. With him: (l), Max Cohen, board chairman; (r), Murray Heilweil, NBC Radio marketing director



IN-STORE DISPLAYS help push seasonal themes. A large share of all Mogen David sales are made from Sept. thru Dec.

AGENCY PLANNERS on \$2 million account include (l to r) Byron Bonnheim, v.p. and copy chief; Martin H. Kreston, a.e.; Marvin Mann, v.p. and acct. superv. Client is test marketing new blackberry wine



NBC Radio for 26 weeks plus an additional 30 announcements weekly for 13 weeks concluding in July, supplemented with spot announcements in more than 100 local markets.

The buying strategy: to gain frequency over the broad audience range and thus reach women, who buy the wine in food stores, and men, who control family beverage consumption. The client selected a variety of show features and personalities appearing on almost every day of the week at all hours of the day to reach the maximum cumulative audience.

Scheduling tended to peak, however, at the times when women are most interested in shopping: on Wednesdays, Thursdays, Fridays and Saturdays. The weight of announcements, both network and local, was about evenly divided between 30- and 60-second commercials.

Mogen David and its agency use the standard jingle developed for the wine as an opening or closing tag in every commercial, extending production elements in the longer commercials. The music varies from a trio through a quartet or a combo to a 12-piece orchestra.

Wines—and particularly the Mogen David grape variety—tend to be consumed more heavily in certain seasons. The radio schedule is designed to level out some of the sales peaks and fill in a few of the valleys.

These peaks center around holiday and festive occasions—Thanksgiving, Christmas, New Year's, the spring Jewish and Christian holidays. That's why a large share of Mogen David sales is made in the four months of September through December, and this is when the advertising peaks up.

Last Christmas, despite the long recession period, tightening money and severe unemployment in many major market areas, Mogen David sales to distributors exceeded those of the previous year and scored one of the best seasons on record.

So says B. J. Wiernik, vice president in charge of sales and advertising for the company. He directs a planning strategy which calls for re-evaluation of all media and the advertising blueprint every four months.

This enables his sales plan to be as flexible as the major medium he uses to implement that plan: radio.

Flexibility is just one reason Mr. Wiernik and his agency made the decision to use radio as the basis of Mogen David's market structure.

"In our industry," he says, "we have always been known as a leader, not a follower. The only way to maintain this position is by anticipating a trend before the trend actually exists. We saw the trend toward radio and decided to take action."

Why? "Although our sales were still increasing, we began to ask ourselves many questions. On the basis of the answers our research department found, we decided the time had come to see if there were newer, better ways of maintaining and increasing the pace that had already put us out front."

Radio seemed to offer advantages Mogen David had not had, he says.

"Our analyses showed we might be able to reduce our advertising cost without reducing effectiveness. Radio could offer us lower cost-per-impression than we could get in other media. And of great importance was the fact that radio gave us frequency without increasing our over-all cost."

In addition, "Radio offers us the broader coverage we need. And another factor which appealed to us was the versatility of radio and its ability to reach men as well as women during the morning and evening rush hours when they were listening to their car radios, and to reach people in out-of-the-way places."

His total impression of radio: "Its definite and unique advantage in being able to register an impression while the listener engages in some other activity."

Any manufacturer of a grocery store-distributed product is highly sensitive to the moods and comments of his jobbers and retailers.

So the final decision to convert the bulk of the budget to radio was clinched by a survey of wholesalers, salesmen and retailers in 18 states throughout the Midwest, where Mogen David gains its highest sales ac-

ceptance. "The frequency and penetration of radio appealed strongly to these men," says Mr. Wiernik.

The wine business very quickly reflects sales and promotional support in cash register rings. So says Nic Wolf, an account executive at the Weiss agency on the Mogen David wine account.

In his experience, "I've never known a business where there is such a direct relationship of adver-

content closely associates it with all family or holiday enjoyment. Its copy appeals thus stress family stability more than socializing, yet they take into consideration casual entertaining.

Radio commercials capitalize on the pre-set image of the product and, as Mr. Wiernik says, "Our agency has developed a distinctive radio commercial format that we feel does a great deal in attracting attention,

RAB'S KEVIN SWEENEY SAYS . . .



Never have I seen a client define Radio's big pluses more completely. Mr. Wiernik makes radio's points for me: He talks about radio's "broader coverage. . ." "appeal to both men and women in every socio-economic group;" "ability to reach people in out-of-the-way places;" "frequency . . . without increasing over-all cost;" "ability to register an impression while the listener is engaged in some other activity." And last but not least, radio's assist in helping to "firm up our hold in many markets where distribution had been relatively weak." What's left for me to say is the obvious: When an astute advertiser puts radio to work, its abilities are unlimited.

tising weight to sales. This is an industry very sensitive to promotion of any kind. We can add weight in a specific market and know approximately what we'll gain because the proportion of weight to sales is reasonably stable."

Mogen David, unlike many products in its class, has a reputation as a household staple more than as an alcoholic beverage. The wine is specially sweetened and its low alcoholic

in creating greater awareness and in actually impelling people to ask for it by name."

This "new commercial approach," repetition of a jingle commercial with a frequency to reach a station's total audience, has evoked "a great deal of favorable comment," he adds. "Our entire campaign is being noticed, talked about favorably and—more important—it's selling wine!"

(Please turn to page 52)

HOW TO PRODUCE TV SPECIALS



GEORGE SCHAEFER (center, with glasses and script) and production staff rehearse cast for Hallmark production of *The Tempest*, scheduled for May, 1960. Liam Redmond (back to camera) plays Gonzalo. Roddy McDowell (foreground right) plays Ariel. This photograph was taken at Central Plaza Rehearsal Hall, New York, two weeks before *The Tempest* was put on tv tape. Hallmark will have six *Hall of Fame* specials in 1959-60.

► Award-winning director George Schaefer gives tips on methods that produced such outstanding tv successes as *Green Pastures*, *Johnny Belinda* and *Little Moon of Alban*

With the greatest array of high-budget special programs in history scheduled for the tv networks this fall, SPONSOR went for background on the unique production problems involved in specials to one of the most highly respected director-producers in the business.

George Schaefer has directed Hallmark *Hall of Fame* programs since 1953. This year he was voted the Tv Academy of Arts & Sciences Emmy award for his direction of Hallmark's *Little Moon of Alban*, winner of four Sylvania and four Emmy awards.

During the 1958-59 season he produced and directed four widely hailed Hallmark presentations, *Johnny Belinda*, *Berkeley Square*, *Kiss Me Kate* and *Green Pastures*. For other sponsors he directed *Harvey*, *Gift of the Magi* and *Meet Me in St. Louis*.

This coming season, his new firm Compass Productions, Inc. will be responsible for all six Hallmark programs, and is under contract to NBC for three additional special shows.

His suggestions, therefore, for the production of tv specials carry the weight of a real pro.

In addition to the 10 tips listed at the right, which he drew up especially for SPONSOR, Schaefer has a number of other strong convictions about tv specials. He believes, for instance, that it is often dangerous to take a highly successful motion picture as a vehicle for a special. "The movie is usually better—and the audience remembers."

On the other hand, he feels that a tv special can frequently give added dimensions to a successful stage play.

He likes tv tape, but prefers to use it like live production—not like film. His taping of Shakespeare's *Tempest* was exactly as if he were doing a live show.

Finally, he insists that more original scripts are needed to keep specials healthy. The problem which tv faces, says Schaefer, is to find ways to be able to "guarantee enough money to attract top writers."

10 SUGGESTIONS BY SCHAEFER

"There are no rules for tv specials," says George Schaefer, "which apply to every situation. But here are a few I've tried to observe, not always successfully."

1 BE SPECIAL. There is no point in doing a "special" if your material, conception or execution are ordinary

2 TAKE TIME. Your results will rarely be special if the planning and pre-rehearsal work is rushed or incomplete

3 HAVE CONFIDENCE in what you are doing or don't bother to do it. If you don't believe in the project you can't convince others that what they're watching is important

4 BE PERSONALLY RESPONSIBLE for the results. Try to see to it that all blame or credit rests entirely with you

5 RESPECT YOUR VIEWERS. If you expect them to watch your special, then respect their intelligence and taste

6 DON'T UNDERESTIMATE sponsor, agency opinions in planning and preliminary stages. They're often helpful

7 DON'T OVERESTIMATE their opinions just before the show goes on the air, when there's a tendency to play safe

8 CAST FOR PERFORMANCE VALUES. Star names are wonderful if they are right and properly used. But a star-studded special full of misfits can be a real disaster

9 KEEP CALM. Avoid production hysteria. A happy, relaxed company usually makes more friends in the home

10 PLAY TO THE LIVING ROOMS of America where people gather in twos and threes. Avoid studio audiences



SIX mobile units (three by KTLA, three by KMPC) covered Laurel Canyon fire. KTLA's Telecopter (transmitting helicopter) was also in action

WHAT? SPONSOR A FIRE?

- ☛ Tv coverage of disaster in Los Angeles' Laurel Canyon doubles viewing audience, attracts sponsors
- ☛ White Front Stores and California Frozen Juice build goodwill and sales with 2 $\frac{3}{4}$ -hour broadcast

Quick thinking, fast action by station, agency and advertisers resulted in an unusual type of public-service sponsorship when fire broke out in the heavily populated Laurel Canyon area of Los Angeles last month.

Fire began at 4:14 p.m. and KTLA's Telecopter (only self-contained transmitting helicopter in existence) went into action minutes later. At 5:40 p.m., Arnold Isaak of Robin, Lee, and Arnold, Beverly Hills, who had been watching the

telecast, phoned Dick Jolliffe, station s.m., to ask if sponsorship was available.

Jolliffe named a price of \$1,500 a hour. Isaak immediately called Harry Blackman, president of White Front Stores, whose instant reaction was "Buy it." Later arrangements were made to share sponsorship with California Frozen Juice Co.

Sponsorship extended from 5:45 to 8:30 p.m., when the fire was under control. Commercials were

limited to one live, ad-lib, public-service-slanted minute per quarter hour. Between these, voice-over announcements carried name of advertisers and fact of public service sponsorship.

Results? White Front enjoyed the biggest weekend in history, following the fire, with many compliments for its part in the telecast. ARB reported that coverage increased KTLA's audience to 12.3, about double that of the same period one month previous. Ratings showed similar gains to a high of 9.0.

KMPC, which covered fire with three ground remote units and its "Air Watch" helicopter, but did not sell broadcast to any one sponsor, also reported many phone calls to station, and "tremendous" audience reaction.

GLAMOUR SWITCH UPS LOANS

- Tough Wisconsin attitude toward borrowing called for drastic loosening up campaign by Thorp Finance
- Here's how \$135,000 campaign—with film show, live commercials, alluring art-built continuity and sales

PMILWAUKEE, WISCONSIN
ity the poor loan company in Wisconsin. People in this state are historically conditioned to believe that

- It's somewhat sinful to go into debt (until two years ago, Milwaukee had never been in the red).
- If you have to get some money to tide you over, it's much more respectable to get it from inside your family—which is why credit unions are a vital force in this state.

Thorp Finance Corporation has been doing business in Wisconsin for 35 years, is the largest finance company in the state (with current assets of \$64 million and 1958 earnings of over \$1 million). But, on top of national competition, it must contend with over 50 credit unions, 60 loan offices, 30 banks and 20 savings and loan institutions in the state.

It must also contend with that wary attitude toward borrowing that is part and parcel of the German, Polish and Italian origins of the younger generation in Wisconsin. Loosening the hand of the older generation is the problem that faces Thorp day in and day out.

Thorp was frankly surprised when its agency—Klau-Van Pietersom-Dunlap—came to it with the suggestion that a touch of glamour might do the trick. Hardly a glamour-oriented agency, with only a few sorties into tv (see box following page), Klau-Van Pietersom-Dunlap had a strong feeling that the influence of a "family friend" with a visual suggestion of the glamorous touches money can add to life would turn the trick.

Known local announcers with strong audience pull were used as hosts of a half-hour syndicated show, *The Count of Monte Cristo*. An un-

looked-for development—the 1957 recession—cut short the experiment before it was really tested out. But in mid-1958, when things were on the upswing, Thorp was ready to take another big advertising plunge.

Ever cautious, Thorp and the agency decided on a media research project to find out just what ad medium could make a dent. In June of '58, the agency mailed a questionnaire to

1,852 past and current borrowers (from 19 Thorp branch offices).

"Results from a return of over 30% showed that television had been the most influential medium for borrowers selecting Thorp," says account executive Ed Heinecke.

Thorp's re-entry into tv—on a six-market basis—was also predicated on another finding from the questionnaire: that borrowing had been motivated for the good (as well as the necessary) things of life. Thorp felt that a major expenditure was worthwhile to drive this wedge even further.

Copy was carefully oriented to:

- Remove the stigma from "frivolous" borrowing
- Stabilize year-round borrowing with a debt-consolidation theme



MORE CAREFREE ATTITUDE toward borrowing had to be whipped up in thrift-conscious Milwaukee. Live commercials in film show used art with people, like frivolous vacationer above

- Emphasize possibility for vacation and holiday borrowing

Another big consideration: choice of announcer.

"We auditioned announcers with great care for this campaign," says Heinecke. "The live commercials are important, we feel, for the opportunities they give us to build confidence. It isn't enough that the announcer be known in the market. Since the bulk of Thorp borrowers are married couples between the ages of 25 and 45 in skilled and semi-skilled occupations, our spokesman had to be known in their tv areas as persons of responsibility and good reputation."

Target was selected as the syndicated vehicle for the 52-week six-market lineup:

WISN-TV, Milwaukee; WISC-TV, Madison; WKBT, La Crosse; WFRV-TV, Green Bay; WSAU-TV, Wausau; WEAU-TV, Eau Claire. Says media

v.p. Edward F. Ritz, "We estimate that about 90% of Wisconsin tv homes can be reached with this station lineup."

Total budget for this statewide campaign is estimated by SPONSOR at \$135,000. This figure includes time, program, production and promotion costs. All of these factors were vital considerations for the following reasons:

Time. To work on a single member of the family wouldn't accomplish the Thorp aim. Prime time on Tuesday night (between 7 and 9:30 p.m.) was a must in order to reach the family when it was together. Another strong influence in the choice of time, according to Heinecke: tv is often the only form of entertainment available to families in the many small communities of which Wisconsin is largely composed.

Program. Target seemed to fill the

bill on several counts: (1) Family-oriented, (2) personality host (Adolph Menjou) to reinforce impact of local personality-announcer.

Production. Commercials were kept simple and direct. The usual pattern: a live pitch with still photographs to evoke the mood (like glamour girl below). The "family friend" approach should not get complicated or over-produced, Thorp aden feel.

Promotion. The promotional push was designed to add to the glamour as well as awareness of the show. Some highlights:

(1) *Pre-debut tour.* Prior to the 16 September '58 kickoff of the series, Menjou made a statewide tour with Thorp executives and agency people, visiting branch offices, posing for pictures with branch managers (Pictures were displayed in branches, as well as newspaper plants.)

HORSELESS BUGGIES TO GLAMOUR GIRLS

How \$12 million agency shifts old-line advertisers to tv



SHIFT TO TV for Thorp Finance Corp. by Klau-Van Pietersom-Dunlap (largest Wisconsin agency) was based on need for excitement, impact to crack market resistance. The agency itself has been gaining momentum in air billings, and successful experience with Thorp marks transition period for the industrial shop

FIRST ACCOUNT, 52 years ago, was Harley-Davidson, bicycle-motorcycle manufacturer. Agency was slow coming to radio, put Wisconsin Electric Co. into newscasts 15 years ago, then into tv in 1948. Toledo Edison, Kentucky Utilities were next. Adjacencies to GE Theater, Westinghouse, etc. proved ideal

FARM, INDUSTRIAL ACCOUNTS found air media niches "almost to same extent as consumer accounts." Examples: A. O. Smith Co., auto frame manufacturer, uses fm for institutional sell; Hess & Clark sells feed additives on Monitor farm segments

(2) Program director's contest. Thorp's pitch for promotional extras was keyed to a contest which offered gift certificates, Milwaukee Braves ducats to program directors for best promotional tie-ins. In addition to on-the-air promotions, Thorp got everything from *Target* signs on mobile units to sandwich boards in business districts.

Thorp maintains a concurrent radio campaign on 13 stations to reach the northernmost sections of Wisconsin. Here is the radio station lineup on which early a.m. and noon minutes are used on some, and 5-minute newscasts on others: WECL, Eau Claire; WKTY, La Crosse, WPRE, Prairie du Chien; WATW, Ashland, WCCN, Neillsville; WEKZ, Monroe; WHSM, Hayward; WIKB, Iron River, Michigan; WJMS, Ironwood, Michigan; WMNE, Menomonie; WPFP, Park Falls; WRCO, Richland Center; WSWW, Platteville.

But the backbone of Thorp's advertising is the six-market television campaign with *Target*, winding up its 52-week schedule currently with 13 summer re-runs.

Two significant results have emerged from the tv campaign on which Thorp is basing its schedule for next year.

First, according to R. Goeres Haysen, Thorp's director of advertising, "For the latest period reported by the State Banking Department of the total loans reported to the Department in the loan licenses under which we operate, Thorp had 20% of the outstandings. We selected television as our primary medium for its broad coverage, impact, prestige and opportunity for sponsor identification; and the results to date have proven this position was justified."

Second, in June of 1959, Thorp declared a five for one stock split. Within a week of issue time, it was over-subscribed. Thorp management took this as further proof that familiarity with the Thorp name was very much enhanced by their identification on television.

As soon as the current campaign finishes its year, Thorp will start another tv series, *Lock-Up*, which will also run on a 52-week basis, using the same station lineup as *Target*, with commercials continuing live.

EASY WAY TO STRAIN AIR MEDIA'S ALPHABET SOUP

Neophyte ad people as well as long-time pros continue to be confused about the complex arrangement of letters which abbreviate the most common industry trade associations, unions and businesses.

Only the long-steeped ad observer really can distinguish among the ANA, Four A, ACA, AFA and AIAA. Only the experienced broadcaster knows NAB is the former NARTB (which, in turn, was the

former NAB, so the circle became complete). And it's a rare adman who knows such mysterious designations as IBEW and IATSE represent two of the strongest unions which serve the profession. But even when the letters are unscrambled into comprehensible English, there's the added burden of deciphering the words.

SPONSOR's attempt to help you win the first round, unscrambling the alphabet, follows in this list.

AAAA	American Assn. of Adv. Agencies	IAA	International Advertising Assn. Inc.
ACA	Assn. of Canadian Advertisers	IAB	Inter-Amer. Assn. of Broadcasters
AFA	Advertising Federation of America	IATSE	Int'l Alliance of Theatrical Stage Employees and Moving Picture Machine Operators
AFM	American Federation of Musicians	IBEW	Indpt. Brotherhood of Electrical Workers
AFTRA	Amer. Fed. of Tv and Radio Artists	LNA	Leading National Advertisers
AIAA	Assn. of Int'l Adv. Agencies	MRA	Market Research Corp. of America
AIEE	Amer. Inst. of Electrical Engineers	MRS	Market Research Services
AMA	American Marketing Assn.	NAB	National Assn. of Broadcasters
AMST	Assn. of Maximum Service Telecasters	NABET	Nat'l Assn. of Broadcast Engineers & Technicians
ANA	Assn. of National Advertisers	NABUG	Nat'l Assn. of Broadcast Unions & Guilds
ARB	American Research Bureau, Inc.	NAFRAT	Nat'l Assn. for Better Radio and Tv
ARBI	Attitude Research Bureau, Inc.	NFA	Nat'l Federation of Adv. Agencies
ARF	Advertising Research Foundation	RAB	Radio Advertising Bureau
ASCAP	Amer. Soc. of Composers, Authors & Playwrights	RCA	Research Corp. of America
BIB	Broadcast Information Bureau	RTDG	Radio and Tv Directors' Guild
BAR	Broadcast Advertisers Reports	RTES	Radio and Tv Executives' Society
BBM	Bureau of Broadcast Measurement	RWG	Radio Writers Guild
BMI	Broadcast Music Inc.	SAG	Screen Actors Guild
BPA	Broadcasters Promotion Assn.	SRA	Station Representatives Assn.
CAB	Canadian Assn. of Broadcasters	TvB	Tv Bureau of Advertising
CCBA	Clear Channel Broadcasters Assn.	TWG	Tv Writers Guild
EIA	Electronic Industries Assn.		
FMA	FM Assn.		

Retailers Cash In With Tv Tape

- Macy's California jumps into local tv for first time using KRON-TV, San Francisco, tv tape commercials
- Station-made video-tape spots lure retail spenders like department, furniture, auto, clothing, food stores



DEPARTMENT store video-tape commercials involve three-way team of retailer-agency-station. Above, conferring on Macy's California spots are (l to r) KRON-TV director Vern Louden, station manager Doug Elleson, Macy's California v.p. Harold Haener, Garfield Hoffman and Conner agency president Robert P. Hoffman, and producer Thomas Fraser. Below, model Lois MacManus watches on video-tape playback monitor a three-minute tv fashion show just recorded



Retailers have been bitten by the video-tape bug. In dozens of cities they've traded in "live" tv strategy in favor of tape as the solution to commercials problems. In areas like San Francisco large ad spenders such as Macy's California have jumped into tv for the first time expressly to cash in on video-tape's features.

Stations equipped for tape are the beneficiaries of this local bonanza. It's not unusual today for a station to get five hours of work out of its video-tape equipment in making local commercials for each hour it spends carrying tape programming on the air. Seven types of retailers have been especially active in tv tape: department stores, automobile dealers, food chains, furniture stores, clothing outlets, jewelers and banks.

Video-tape's most impressive innovation in local commercials is probably the tv spot made right in the store. Barker Brothers, for example, brought KTTV's closed circuit team into its Los Angeles store for five hours and produced 23 minute spots at an average cost of \$100 each. Two cameras went from department to department and showed viewers exactly what they'd see if they were in the store. Production cost was one-fifth of estimated film expenses for the same job.

A Minneapolis retailer had a calendar problem that tape solved. S. S. Kresge wanted a live children's audience for a Christmas show but the air date conflicted with school schedules. WCCO-TV taped the show on a Saturday and delivered the children's audience when it was needed.

Tape eliminates many of the hazards retailers formerly faced in commercials. "Running a retail television commercial 'live' is like running a newspaper ad without seeing proofs," stated Harold Haener, v.p. and sales promotion director of Macy's California. This San Francisco adman nearly turned green some 17 months ago, when a station studio hand inadvertently picked up the wrong card

during a sports shirt commercial. The sign read "\$399 with trade" for an item actually priced at \$3.99. "Price and accuracy of product description are vitally important to the retailer," Haener said. "A goof in either area can lose sales and also damage the store's reputation for integrity."

Some types of retail merchandise are especially sensitive to errors in advertising description. An error in fur pricing, for example, could prove a very serious one. Macy's California has decided to protect itself against chance mistakes that occasionally happen "live." It has banned "live" spots and now insists that all its spots be on tape. "We get the same feeling and eliminate the risk of mistakes," Haener explained.

Macy's California's tv spots are produced by KRON-TV, San Francisco, through Garfield, Hoffman and Connor, for six stores scattered through the Bay Area. Two types of spots are used; production commercials using actors, models and sets are carried during the Macy's-sponsored *Family Theater* show, a weekly feature film, and voice-over commercials using cards and illustrations are employed for the rest of its spot schedule on the station.

The tape spots are used just once or may be repeated as many as 50 times, depending on need. Production costs do not exceed more than 25% of time costs as a rule. Macy's California links together tape spots and their print advertising, frequently in support of the same item. Within the store, items displayed on tv are merchandised with a placard stating, "As advertised on tv."

The technique of a tape commercial is not as important as the legitimate reasons why the consumer should buy, according to Haener. While tape methods are not ignored, realistic sales arguments are the prime consideration in production tactics.

Haener made this comment on the importance of local advertising to tv: "Newspapers understand, and studies continue to prove them correct, that local retail advertising has a much higher percentage of reader-

THESE RETAILERS USE TV TAPE TO SOLVE LOCAL AD PROBLEMS

AMERICAN FURNITURE	Denver, Colo.
BARKER BROS.	Los Angeles, Calif.
COMMONWEALTH FORD	Richmond, Va.
DENVER NATIONAL BANK	Denver, Colo.
GOLSTEIN-CHAPMAN	Omaha, Neb.
HOWARD CLOTHES	Syracuse, N. Y.
THE HUB (furniture)	Los Angeles, Calif.
KISSLER'S OFFICE FURNITURE	Denver, Colo.
KLINE OLDSMOBILE	Minneapolis, Minn.
S. S. KRESGE	Minneapolis, Minn.
MAAS BROS.	Tampa, Fla.
MACY'S CALIFORNIA	San Francisco, Calif.
MOODY'S JEWELRY STORE	Tulsa, Okla.
OKLAHOMA TIRE AND SUPPLY	Tulsa, Okla.
RIVIERA CONVERTIBLE SOFA BEG CO.	Los Angeles, Calif.
SAFEWAY MARKETS	Omaha, Neb.
SEARS ROEBUCK	Richmond, Va.
SEIDENBACK'S	Tulsa, Okla.
SHAVER'S MARKETS	Omaha, Neb.
STANLEY FURS	Denver, Colo.
IVEY TAYLOR DEPT. STORE	Roanoke, Va.
VIRGINIA DAIRY	Richmond, Va.
BOB YAEKEL (auto dealer)	Los Angeles, Calif.

ship than national advertising. Local retail advertising is good for newspaper circulation and likewise good local advertising on television stations will attract viewers to those stations." Haener pointed out that Macy's California has received more fan mail on its commercials than on the motion pictures it sponsors.

The revenue potential of large retailers in tv is still partially untapped. Haener urged stations to recognize the value to themselves of good local spots and also to reconsider their rate

structures in terms of the sporadic saturation needs of retailers. He favored a system of bulk discounts for retailers based on a rate structure different from the standard one of monthly and yearly contracts.

A seven-day planning system is used by Macy's California to reduce production costs and assure a minimum utilization of time with tape equipment. On the first day, Jack Melchoir, Macy's California ad manager, meets with agency account ex-

(Please turn to page 56)

Are ratings helping or hurting

Agencies continue to rely heavily on ratings in their fall buying decisions. Here, agency, rating and station representative people evaluate use of ratings in radio

Frank J. Cromer, Jr., manager of media, Foote, Cone & Belding, New York

If I had to choose one side it would have to be the one that takes the stand that rating services are helping the medium.

With today's emphasis on quantitative media measurements, there is



Ratings are having a positive effect

no question but that rating services have had a positive effect by helping to evaluate radio in relation to the other media types with which it competes for a share of the advertiser's budget.

Here are just two examples—

Although it delivers individual ratings that are low in relation to television, radio schedules can accumulate very impressive audiences over a period of time. Radio's ability to do this is generally accepted by most advertisers and it is one of the medium's most persuasive selling arguments. Yet, without rating service data this important attribute of radio would not be known.

Radio also has the ability to achieve what amounts to tremendous frequency of commercial exposure among its regular-listener groups. This has been demonstrated by many special rating service analyses and has very likely been one of the important reasons behind the purchase of a number of intensive radio schedules. Without rating services this evidence of radio's potential effectiveness would be unavailable.

Now for the other side to this question—

Although rating services are helping advertisers evaluate radio in relation to other media, they are not helping the medium as much as they should.

For example, a really valid, continuing measurement of automobile and other out-of-home listening would add appreciably to radio's salability. Today's listening patterns are such that the lack of information of this kind results in radio's being seriously short-changed when its audience levels are compared with those of other media.

Perhaps even more serious is the substantial variation in radio rating levels reported by different rating services. It is often said that radio can be made to look good or bad, depending upon the rating service used. This kind of situation can only result in suspicion being cast on all radio ratings data, and hence on the medium in general.

Ted Kelly, media account supervisor, McCann-Erickson, New York

Ratings are only one of a large number of different tools or criteria used in arriving at decisions relative to commercial radio usage. A large number of considerations such as advertising objectives, over-all media



Are not completely accurate measure

mixture, product marketing needs as well as a wide range of creative judgments play a part in media usage decision.

Ratings, per se, are not able to reflect the total contributions of any proposed purchase plan. Furthermore, ratings cannot, in many instances,

provide a completely accurate measure of the size of the audience, the number of potential prospects in the audience or the number of actual customers effectively influenced by the advertising message. It is most important for the user of ratings to be aware of the wide range of limitations with regard to what ratings can indicate.

In summary, ratings, when properly used by a competent practitioner, do become one of the many helpful tools used in arriving at usage decisions. In general, ratings, as is true with most of our tools, contain limitations and the need for continued improvement. When these tools, of limited accuracy, are improperly used they can hurt an advertiser whose investments are affected by their usage; under these circumstances they can also hurt some segments of the media who fail to receive their qualified investments. On the other hand, they may appear to hurt some segments of the media when the most judicious and reliable use of these indicators points to the conclusion that the medium does not offer the most desirable contribution for a particular marketing-advertising plan. Within the framework of this last situation, we believe that in the long run the medium will not suffer because of the avoidance of its improper usage. However, it would be desirable if the accuracy and completeness of these tools were sharpened. The most judicious and expert application of these tools will often produce a less than perfect product.

Dr. Sidney Roslow, dir., The Pulse, Inc., New York

It is our good fortune to interview some 2 million different families annually, millions of different persons, to observe the growth and greatness of America in all income levels, and the tremendous appeal of radio, both in the home and away from home. Commercially, radio gets sales more efficiently than any other medium.

radio?

The records of hundreds of America's large corporations spending many millions of dollars in carefully measured and rated time, and the records of thousands upon thousands of local retailers prove radio's deep-digging sales effectiveness. Radio is not a costly siren like television; she's a comely girl who cooks well and is easy to live with.

Ratings, as Pulse has always maintained, are not a "price tag," but a measure of program coverage and effectiveness. Without accurate ratings it would be impossible for buyer and seller to come together and do business. We were an established, general research practitioner, long before getting into ratings. We have pioneered techniques of qualitative measurement you hear more and more about these days. For instance, we



Ratings are
a measurement,
not a
price tag

measured the cumulative audience for the single day, week and month in the early '50's on a commercially syndicated basis. Area reports became a big part of our business years ago. We have produced numerous "image" studies that ante-date current awareness. Just because a smart Madison Avenue advertising executive borrowed the word "image" from the psychologist's vocabulary does not mean he invented the process of discovery. We experimented with "No-rating-week" for nearly two years before adopting 365 days a year interviewing in the homes of the nation. We allocate radio listening outside the home correctly to the individual station and program, and, in fact, received the American Marketing As-

(Please turn to page 58)

Picture Q*

*What's your WOODquotient?



The only full time sports director in Grand Rapids belongs to WOOD-AM. Who is he?

OUFFY OUGHERTY AL ACKERMAN
BENNIE OOSTERBAAN

(Sports Director Al Ackerman keeps local fans on the play)

Speaking of sports, and other news in general, how many full-time two-way-radio news cruisers does WOOD-AM use?

1 3 5

(5 cruisers ... no destroyers and 1 tanker)



The weekend listening audience, swelled with travelers, belongs to WOOD-AM. What's this station's average share?

35% 27% 21%

(WOOD-AM attracts 27% of this city's total broadcast hours.)

WOOD-AM's weekend programming includes direct reports from state parks, beaches, news sites and traffic points. How many remote pick-ups in a typical weekend?

57 69 75

(Sixty-nine messages beamed to WOOD

Radio Central)

How to rate your WOODquotient:

0 right—Ignorance is no excuse.

1-2 right—Improve your WOODquotient! Call Katz.

3 right—Aaaah, we made 'em too easy.

4 right—All right, smarty, where's your order?

*WOOD-AM is first—morning, noon, night, Monday through Sunday
March '59 Pulse Grand Rapids—5 county area



WOOD AM TV

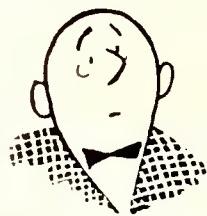
WOODland Center, Grand Rapids, Michigan

WOOD-TV — NBC for Western and Central Michigan:

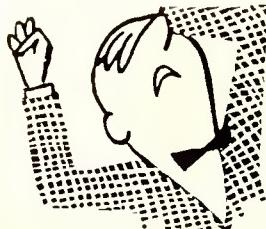
Grand Rapids, Battle Creek, Kalamazoo, Muskegon and Lansing.

WOOD — Radio — NBC.

WCTV Solves Another Problem *for a district manager*



Dave's sales skipped markets he knew had people.



His sales manager was a most unreasonable man.



Joe Hosford showed him that big-city coverage is not enough, said Atlanta is 212 miles away, and Jacksonville is 158, suggested that he use WCTV to fill the gap.



Blair TV Associates made a trip to the agency.



Now Dave has fun on weekends.

WCTV
Tallahassee
Thomasville
for North Fla. and South Ga.
John H. Phipps
Broadcasting Stations

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Parker Pen Co., Janesville, Wis.: A back-to-school and Christmas campaign for T-Ball Jotter begins 24 August for 17 weeks in top markets. Minutes, 20's and I.D.'s are being used, frequencies varying. Buyer: Larry Claypool. Agency: Tatham-Laird, Inc., Chicago.

R. T. French Co., Rochester: Going into about 19 markets with schedules for Instant Potatoes. 17-week flight of minutes, 20's and 10's starts 24 August. Buyer: Mario Kircher. Agency: J. Walter Thompson Co., New York.

Paper-Mate Co., Chicago: Short-term schedules go off early in September in about 25 markets for its pens, with minutes in fringe time to reach school children. Buyer: Pat Chambers. Agency: Foote, Cone & Belding, Chicago.

International Latex Corp., New York: Campaign is being readied for Playtex girdles in about 25 markets. Placement is for nighttime minutes, to start early September for 13 to 52 weeks, depending on market. Buyer: Charles Theiss. Agency: Ted Bates & Co., New York.

Bristol-Myers Co., New York: New schedules of nighttime minutes are being lined up in about 20 markets for Bufferin. Flights are for 52 weeks, start late August in most markets. Buyer: Gene Grealish. Agency: Young & Rubicam, New York.

Continental Baking Co., Rye, New York: Children's show participations and adjacencies are being placed in about 10 markets for its Hostess cakes. Schedules start early September, run through end of year. Buyers: Arthur Goldstein and Perry Seastrom. Agency: Ted Bates & Co., New York.

Avon Products, Inc., New York: Campaign is being set in about 170 markets for its cosmetic line. Schedules start 31 August for 14 weeks and are for day and fringe night minutes and 20's. Buyer: Georgalee Masson. Agency: Monroe F. Dreher, Inc., New York.

RADIO BUYS

Sutton Cosmetics, Inc., New York: Campaign in top markets kicks off 8 September for 13 weeks for Sutton Stick Deodorant. Daytime and some traffic minutes are being bought, frequencies depending on market. Buyer: Anita Wasserman. Agency: Lawrence C. Gumbinner A.A., New York.

Greyhound Corporation, Chicago: Buying traffic times and daytime adjacencies to network and news shows in about eight Mid-western markets for its Central line and about 20 Coast markets for its Western. Minute- and 30-second announcements promoting fall touring begin 13-14 September for 13 weeks. Buyer: Joan Ruttman. Agency: Grey Advertising Agency, New York.

Audience direction

(the difference, perhaps, between rating first and running behind)

A good show may not be good enough—particularly in this season, which promises an abundance of superior television programming.

You have to take your case to the people—with forcefulness and frequency. And that is where TV GUIDE magazine comes in.

It goes to over 7,000,000 families each week—equivalent to a 17 rating. They read it from cover to cover, because television is important to them. They find it so authoritative, accurate, informative and entertaining they have made it America's best-selling weekly magazine.

Talk to TV GUIDE's 26 million readers about your program—and your product. It's good for business.

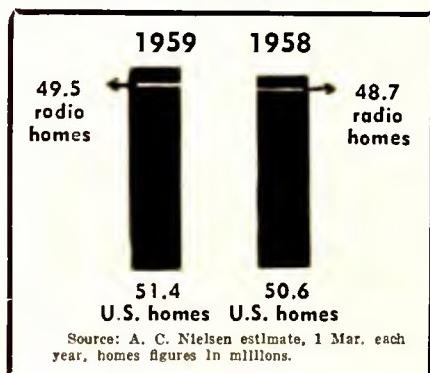
7,250,000 circulation guarantee effective October 31, 1959



Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Radio set index

Set location	1959	1958
Home	98,300,000	93,000,000
Auto	37,900,000	36,000,000
Public places	10,000,000*	10,000,000*
Total	146,200,000	139,000,000

Source: RAB, 1 Jan. 1959, 1 Jan. 1958, sets in working order. *No new information.

Radio station index

End of July 1959				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3,388	125	476	163
Fm	628	160	42	22
End of July 1958				
Am	3,271	105	412	126
Fm	552	93	36	18

Source: FCC monthly reports, commercial stations. *June each year.

Radio set sales index

Type	June 1959	June 1958	6 Months 1959	6 Months 1958
Home	678,195	656,728	3,158,881	2,964,338
Auto	637,806	235,433	2,900,196	1,464,519
Total	1,316,001	892,161	6,059,077	4,428,857

Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only. In addition, RAB estimates that 2.2 million Japanese sets were sold in U.S. during 1958.

2. CURRENT LISTENING PATTERNS

PRIME TIME ACCOUNTS FOR ONLY 22% OF WEEKLY IN-HOME LISTENING

Percent weekly in-home listening during traffic hours

7.9 a.m.	14.5%
4.6 p.m.	7.7%
Total	22.2%

LISTENING BY DAY PARTS	% of weekly total	WEEKLY CUMULATIVE TOTAL		
		Radio homes % reached (000)	Avg. hrs. per home reached	
Mon.-Fri. Morn.	32	66.8	33,033	6.47
Mon.-Fri. Aft.	25	57.9	28,632	5.60
Sunday Morn.	4	34.1	16,862	1.58
Sunday Aft.	5	30.8	15,231	2.06
Saturday Morn.	5	39.9	19,731	1.62
Saturday Aft.	5	32.8	16,220	1.99
All Evenings	19	53.1	26,258	4.82
12 Mdn.-6 AM	5	15.6	7,714	4.58
24 hr. 7 day total	100	83.4	41,241	15.91

Source: A. C. Nielsen Co., 1-7 March, 1959. Traffic hours listening total is Monday-Friday. Morning is 6 a.m.-noon; Afternoon is noon-6 p.m.; Evening is 6 p.m.-midnight. Times are Eastern Standard.

IN INLAND CALIFORNIA

(AND WESTERN NEVADA)



BEELINE® RADIO delivers more for the money

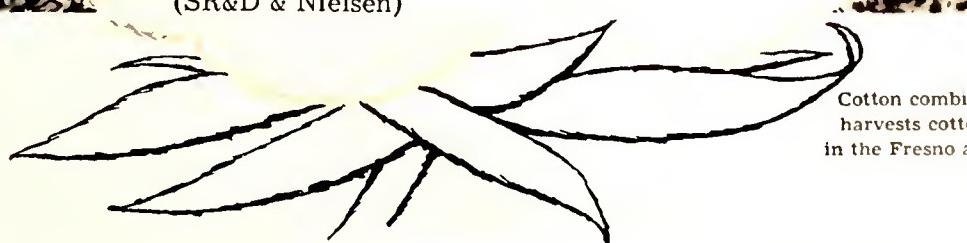
Beeline radio covers 3 of the top farm income counties in the nation, including Fresno County, the national leader. If you're interested in cotton-picking, turkey-plucking counties, Fresno is number two in both. For an added fillip, there's Stanislaus County, number one in peaches, number two in dairy.

Agriculture is a big business — and a very profitable one. Dip into this rich market with a message on Beeline radio.

Purchased together, Beeline stations give you more radio homes than any combination of competitors . . . at by far the lowest cost per thousand.

(SR&D & Nielsen)

KOH • RENO
KFBK • SACRAMENTO
KBEE • MODESTO
KMJ • FRESNO
KERN • BAKERSFIELD



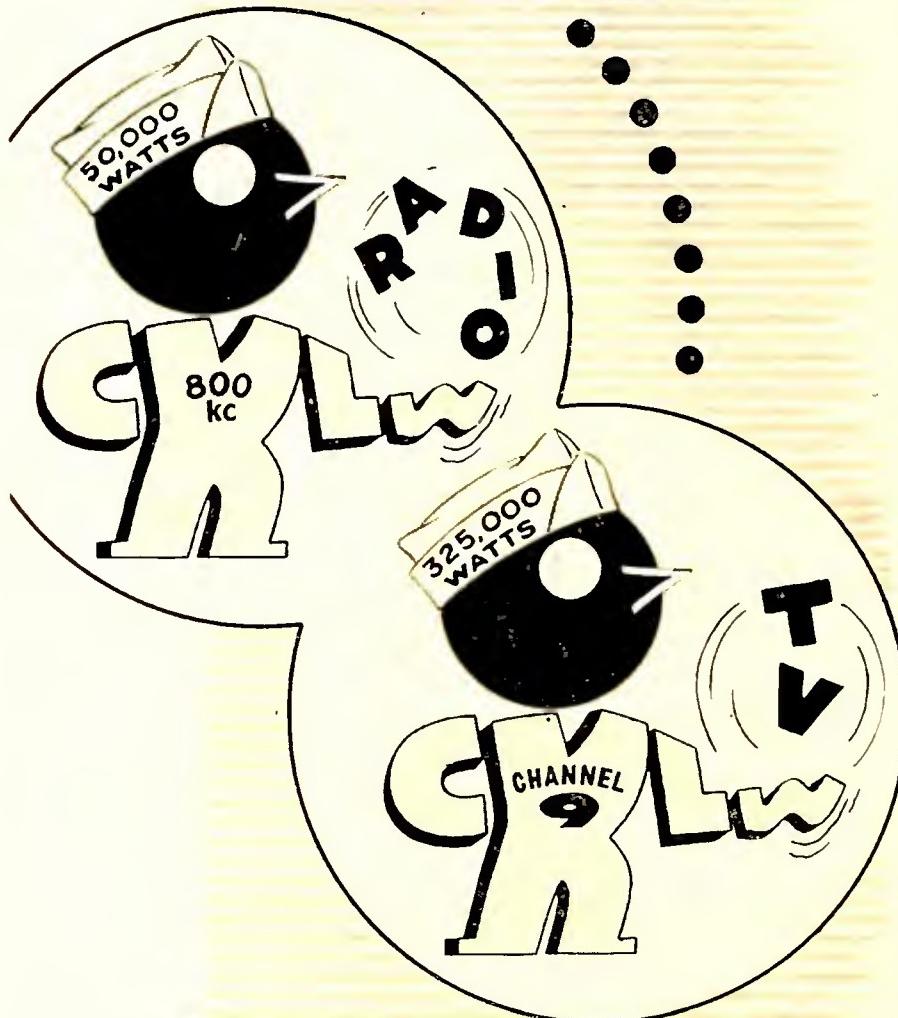
Cotton combine harvests cotton in the Fresno area

McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE

The Only Full Power **TWINS** in the Market!



**The Million Dollar Stations featuring
Million Dollar Music on CKLW Radio
Million Dollar Movies on CKLW-TV**

CKLW • CKLW-TV GUARDIAN BLDG. DETROIT

ROBERT E. EASTMAN & CO., INC.
Nat'l Radio Rep.

YOUNG TELEVISION CORP.
Nat'l TV Rep.

J. E. CAMPEAU...
President

MOGEN DAVID

(Continued from page 37)

Radio has been purchased by Mogen David consistently since 1950, three years after the product became the sole brand in the company's line (and at a time when the new Mogen David Wine Corp. replaced the former name of Wine Corp. of America). The company had long used spot announcements in key markets as well as sports and news programs on ABC Radio. But the big bulk-up came last fall with its NBC schedule.

Mr. Wiernik says Mogen David is also sold in such foreign countries as Germany, Japan, Canada as well as in Guam, Alaska, Puerto Rico and Hawaii.

The general radio pattern is expected to be continued as the new fiscal year starts in September. Plans are still being considered and no final blueprints have been drawn, but the agency anticipates working as usual with major distributors in key market areas and backing them with radio commercials.

What are the results of this past year's intensive use of radio?

Mr. Wiernik says, "We are very pleased and willing to give radio a major share of the credit," even though he used other media as well. "But in many areas radio was used alone."

"Our radio campaign proved itself in several other ways.

"Not only has consumer response been excellent, but dealer enthusiasm for the campaign—a mighty important factor—ran extremely high. In addition, we have been able to firm up our hold in many markets. Both consumers and dealers are much more Mogen David conscious than they were before."

Referring to the importance of Christmas merchandising and marketing, he said. "Our fears that radio would be unable to dramatize a colorful, foil-wrapped gift package we introduced this past Christmas were proved unfounded by the results. While we did support our campaign with television spots in some markets, we are convinced that radio's low cost and frequency advantages more than made up for any lack of visualization."

His final conclusion about the revamping of the advertising strategy: "We like radio."

Who Looks After the Other 27 Minutes?

For \$100,000, more or less, you can buy one half-hour of network television with three minutes' worth of commercials. And books have been written about the care, the prayer, and the talent it takes to get your money's worth out of those three minutes.

But unless the other 27 minutes attract and hold an audience, you may as well skip the commercials.

That's why one of the key jobs at the Leo Burnett Company isn't held by an advertising man. Our TV Story Editor is a showman. His job is to check every script before it's made into a program.

The job description says: "he must have a sound sense of showmanship, a good head for costs, and a solid feel for splicing nine minutes of quality entertainment between every minute of commercial."

He has, and it helps our clients get their full \$33,333.33 $\frac{1}{3}$ worth for every commercial minute.



We try to give the following clients their money's worth: ALLSTATE INSURANCE COMPANIES • AMERICAN MINERAL SPIRITS CO. • ATCHISON, TOPEKA & SANTA FE RAILWAY CO. • BROWN SHOE COMPANY • CAMPBELL SOUP COMPANY • CHRYSLER CORPORATION • COMMONWEALTH EDISON COMPANY AND PUBLIC SERVICE COMPANY • THE CRACKER JACK CO. • THE ELECTRIC ASSOCIATION (Chicago) • GREEN GIANT COMPANY • HARRIS TRUST AND SAVINGS BANK • THE HOOVER COMPANY • KELLOGG COMPANY • THE KENDALL COMPANY • THE MAYTAG COMPANY • MOTOROLA INC. • PHILIP MORRIS INC. • CHAS. PFIZER & CO., INC. • THE PILLSBURY COMPANY • THE PROCTER & GAMBLE COMPANY • THE PURE OIL COMPANY • THE PURE FUEL OIL COMPANY • STAR-KIST FOODS, INC. • SUGAR INFORMATION, INC. • SWIFT & COMPANY • TEA COUNCIL OF THE U. S. A., INC.



LEO BURNETT CO., INC.

CHICAGO, Prudential Plaza • NEW YORK • DETROIT • HOLLYWOOD • TORONTO

SPORTS

(Continued from page 34)

event. Whitman candies (through Ayer) has taken on co-sponsorship to capitalize on male oversights in last-minute Christmas shopping. (Co-sponsor is sports veteran L&M.)

CBS TV's *Holiday Bowl*, a fixture for several years, falls on the same day every year (19 December) and is offered for co-op sponsorship. The network also telecasts a *Blue Bonnet Bowl* on that day.

Whitman is only one advertiser making its bow in sports.

IV. New advertisers

Influx of new advertiser categories to sporting events is highlighted by:

- *Insurance companies.* Life and auto insurance are basically male preoccupations and insurance companies are flocking to sports to reach them when they're most vulnerable. Travelers Insurance made its network tv bow co-sponsoring (with American Express) CBS TV's *Masters Golf Tournament* last Easter, at a cost to

each sponsor of \$112,000. Kemper Insurance spent \$125,000 in gross time billings for *Football Scoreboard* on NBC TV in 1958. Pilot Insurance is sharing regional sponsorship with Lucky Strike of Middle Atlantic basketball conference series. State Farm Mutual was quarter sponsor (with Colgate, Falstaff, General Mills) of CBS TV's *Baseball Game of the Week*, budgeted at \$7,500,000. (For costs of net sporting events, see SPONSOR-SCOPE, 8 August 1959.)

- *Men's Toiletries.* When Mennen deserted the sports ranks last year—relinquishing co-sponsorship (with Miles Labs) of *Wednesday Night Fights* on ABC TV to Brown and Williamson—other men's toiletries soon filled the void. About that time, Bristol-Myers was bringing its Trig deodorant out with a bang. In 1958, for this and other men's products, B-M spent \$1,047,039 in gross billings for *Fight Beat* (following Gillette's *Cavalcade of Sports*) on NBC TV. (This year *Fight Beat* was replaced by Bayuk's *Jackpot Bowling*).

Carter, for its Rise Shave Cream, has been steadily expanding its sports coverage, will co-sponsor (for the second year with General Mills) *Football Preview* in 10 regional markets where CBS TV telecasts pro football.

- *Automotive.* Prestone Anti-Freeze will pick up NBC TV's *World Series Special* on 29 September on top of the two *Saturday Night Pro Football* games on ABC TV noted above. Midas Mufflers underwrote half of CBS TV's *PGA Tournament* in July, sharing \$180,000 tab with Hamm Brewing. Bardahl blankets sports adjacencies in its spot markets (see Bardahl battles the real 'Big Boys,' SPONSOR, 10 January 1959, p. 36). Gasolines, of course, continue to swell the air media sports ranks.

- *Movies.* United Artists' sponsorship of the Patterson-Johansson fight on NBC Radio to launch its "Horse Soldiers" is another significant first certain to be copied.

Also in the wind are upheavals in rights, a growing trend among national advertisers to concentrate on regional markets where team loyalties run high, a local upsurge in many sports and more off-beat contests getting their first exposures in tv/radio.

Details of these and other developments will make up Part II (next week) of SPONSOR's look at air media's biggest sports pile-up to date.

Beam your sales message to

DULUTH-SUPERIOR the 2ND LARGEST MARKET

in both Minnesota and Wisconsin

Zooming sales have made the Twin Ports metropolitan area the 2nd largest market in size only to the Twin Cities in Minnesota and Milwaukee in Wisconsin.

In WDSM-TV's coverage area live 800,000 people, spending over 1 billion dollars* annually.

You can best sell, best advertise to this growing industrial, shipping and vacation center by using WDSM-TV ...

*SRDS 5/10/59



AT THE HEAD OF THE SEAWAY

WDSM-TV

DULUTH, MINN.

NBC SUPERIOR, WISC.



PETERS, GRIFFIN, WOODWARD, INC.
EXCLUSIVE NATL. REPS.

WAYNE EVANS & ASSOC.
REGIONAL REPS.

BEAT . . .



. . . a patrolman's tour of duty, that tired feeling when work's completed, or to overcome something significantly. Case in point: in the 24 counties (over $\frac{1}{3}$ of Wisconsin's) surveyed by ARB* . . . WSAU-TV *BEAT* all other competing stations by remarkable margins. It proves authoratively that if you want to reach more than 600,000 people in this 24 county area with your sales message . . . look into the facts . . . *rates and ratings* . . . you need only *BEAT* a path to WSAU-TV's close-at-hand representatives.

-March, 1959

WAUSAU • WSAU-TV • WAUSAU

Represented by THE MEEKER CO., INC. and HARRY HYETT (Mpls.)

RESPONSE THROUGH RESPONSE-ABILITY

Advertisers demand response and they get it on WJAR, the best buy in a "must-buy" market. Our responsibility to you stems from 35 years of solid-sell to the nation's most concentrated population, with buy-ability.

PLUS

- New personalities, programming and promotion
- Low cost per thousand
- 5000 watts of Sell, in the Billion-Plus market
- Merchandising if you need it
- Top buy in a Top Test Market

THE "BIG SOUND"
means BIG SALES

SALESMAN
SHERM BROWN
5 a.m. — 9 a.m.
Monday through Saturday



SALESMAN
LARRY MARTIN
9 a.m. — 12 Nn.
Monday through Saturday



SALESMAN
ART LAKE
12 Nn. — 2 p.m.
Monday through Friday



SALESMAN
RUSS VAN ARSDALE
2 p.m. — 5 p.m.
Monday through Friday



SALESMAN
ART CURLEY
5 p.m. — 9 p.m.
Monday through Friday



SALESMAN
GENE DE GRAIDE
9 p.m. — 1 a.m.
Monday through Saturday

920



NBC NEWS,
SPORTS,
MONITOR



Sister station of WJAR-TV
Represented proudly by Edward Petty & Co.

TV TAPE

(Continued from page 45)

ecutive Lloyd Fabri and copywriters at the store; the latter receive a fact sheet and see the actual merchandise. On the second day spot schedules are sent to the store and department and division heads. On the third day the story board is approved and on the fourth day photographs and type are ordered. On the fifth day paste-ups needed are completed and sent to the store for approval, and copy goes to the talent on the sixth day. Due to the week of advance preparation, no more than two takes are needed in seven out of 10 spots, and video-tape production is completed at KRON-TV on the seventh day.

The same talent is used in most of the commercials. Lois McManus is the regular "Voice of Macy's California," and station announcer Vern Wilson does most of the voice-over spots. Below-the-line production costs of the action commercials are only 11 to 14% higher than the voice-over announcements.

Retailers found that video-tape is also satisfactory when used in combination with other elements. Barker Bros., for example, uses live copy in combination with the tape segments. The copy features specific sale and highlight information; the tapes, which are reused, deliver general visual concepts on quality, selection and value. Local advertisers found economies through tape that have enabled them to expand tv activity without increasing their budgets. Tapes made by KHJ-TV, Los Angeles, for auto dealer Bob Yaekel enabled him to put production savings into additional time buys.

One advertiser uses the personal touch. Wally Sherwin, executive advertising director of Riviera Convertible Sofa Bed Co., Los Angeles, delivers his own commercials. His production costs are estimated to be half what he'd pay for film. The tape spots are seen on two Los Angeles stations.

Stations that make tape commercials frequently provide bonuses to their clients in the form of waived or reduced fees for carrying video-tape spots. While some stations charge an extra tape fee that may be as large as the time cost itself, for spots made by the outlet this service charge is either waived or reduced.

Department and variety stores are some of the largest retail users of video-tape. These include Sears Roebuck; S. S. Kresge; Barker Bros., Los Angeles; Maas Bros., Tampa; Ivey Taylor, Roanoke. Auto dealers and auto supply stores using tape are Commonwealth Ford, Richmond; Oklahoma Tire and Supply, Tulsa; Kline Oldsmobile, Minneapolis; Bob Yaekel, Los Angeles and others.

Furniture and clothing stores using tape spots are Howard Clothes in various markets; American Furniture, Denver; Thom McAn; The Hub furniture, Los Angeles; Riviera Sofa Co., Los Angeles; Stanley Furs and Kissler's Office Furniture, Denver.

Food chains and dairies are also using video-tape. Safeway markets and Shaver's markets of Omaha and Virginia Diary of Roanoke are examples of food field users of tape.

Retailers have been one of the most difficult groups for tv stations to sell, according to the experience of some station managers. But now with video-tape as a new sales tool, retailers have become partisans to tv as well. They've been bitten by the video-tape bug and they appear to like it.

A SIGHT TO SEE!

K'TLE

CHANNEL 6

Idaho's newest

TELEVISION STATION

BASIC NBC

REPRESENTED NATIONALLY BY

FORJOE & COMPANY

New York - Chicago - Los Angeles - Atlanta
San Francisco - Philadelphia



FOUR TIMES YOUR MONEY'S WORTH

In Shreveport, one of America's fastest growing markets, you get a lot more for your money when you specify KTBS-TV, Channel 3.

All Nielson surveys show KTBS-TV the dominant station in a market over four times larger than Shreveport's metropolitan area in population and income. Here is coverage that really counts—1,318,600 people with \$1,661,784,000 to spend.

Ask your Petry man for the story on the FULL Shreveport market. You'll find KTBS-TV not only gives you your money's worth, but more, lots more.



NBC

E. Newton Wray, Pres. & Gen. Mgr.

ABC

AUDIENCE RUSTLING IS LEGAL

if you are clever enough to do it!



KOCO-TV

is stealing the audience in Oklahoma's Richest Market with 30 minutes of ENTERTAINMENT at...



MINUTES NOW AVAILABLE

KOCO-TV CHANNEL
5
 **OKLAHOMA CITY**

Charlie Keys, General Manager

 BLAIR TELEVISION ASSOCIATES
National Representatives

SPONSOR ASKS

(Continued from page 47)

sociation award in recognition of that important contribution back in 1950.

So, in brief, here at Pulse we can tell you who buys most of what, when, where, and why—and for how much. If it were not for ratings, certain short-sellers would be happy to make a monkey out of radio—but fortunately ratings research is no monkey-business. Radio's greatest burden is opening the fatuous mind of the amateur, prodding the dullards and pseudo-pros, and the "me-too," "we-too" imitators who can't see beyond a printed page. Certain few large spenders temporarily concentrating almost exclusively on tv, are slavishly, thoughtlessly imitated. This is a competitive advantage for the advertisers who know the sales-wallop of radio. Radio is bigger than Mr. Clean in the book of those who think big. Bigger than it was yesterday—still bigger tomorrow!

Erwin H. Ephron, director of press relations, A. C. Nielsen Co., New York

"Ratings," or more politely "broadcast research," has grown up with the air media. Today, research is as basic a complement to buying and selling radio as production figures are to manufacturing.



Audience measurement must be adequate

There is no question that more can be done and is being done in radio research to properly evaluate modern radio. Accurate measurement alone is not enough. A service which is going to realistically evaluate radio must also measure it adequately.

The low-per-broadcast rating is a crippling yardstick of radio. Using a single station an advertiser can reach 30 or 40% of a market in one month because of the turnover of a station's audience. This has become recognized as the key to radio's effectiveness. To emphasize the small reach of individual announcements is to lose sight of the effective reach of

radio as a medium in time. You can't offer an advertiser 3% of the homes in a market and expect him to regard this as a strong story. To be a primary medium, radio must be sold as one. The 3% per-episode (15-minute rating) will build into 10% over three hours. The three-hour block over a period of a month will reach nearly 30% of the homes in the area. This is what the advertiser must be sold.

Locally and nationally the Nielsen Company has pioneered in the reporting of radio cumulative audiences. We have also stressed the total reach of the individual station rather than limiting measurement and reporting to a narrowly defined metropolitan area. In these ways we have sought neither to inflate nor deflate radio as a medium, but to give radio the fullest information possible on the actual size of its audience.

W. Ward Dorrell, v.p. & director of research, John Blair & Co., New York

One of the many kinds of valuable information available to buyers and sellers of radio time is ratings. We could not get along without them—plural. For we use the major systems of ratings. How could any intelligent buying be done without the basic information provided in ratings? We maintain a large, extensive and expensive research department, with an experienced staff that is not misled by the latest big deal or fashion in research or ratings. When we take over a station for representation—serving as management's alter ego in countless situations—the first thing we want to know is what the station knows about itself. We want to know all about its ratings, who made the surveys and when. We take it for granted that scientific sampling is an established, accepted procedure. The solid facts thereby derived are worth a ton of surmise hard-earned by such obsolete gimmicks as contests, trick promotion and one-time or home-cooked surveys built around the subjective judgment of somebody with an axe to grind. We have a hearty respect for the techniques of the established rating service organizations. Who else delivers so much for so little? Continuous subscription is just plain horse sense.

Criticism of ratings is good, provided it comes from people who really (Please turn to page 65)



SILK ORGANZA GOWN BY LUIS ESTEVEZ—INTERIOR DESIGN BY MICHAEL GREER

Blending simplicity with sophistication, possessed of a gracious maturity, striving unceasingly for ever higher accomplishments . . . a "metropolitan" personality.

METROPOLITAN BROADCASTING CORPORATION

205 East 67 Street, New York 21, N.Y.





EAST SIDE WEST SIDE ALL AROUND THE BAY

The Big Bay audience is swinging to "Big Bay Radio"! Right from the downbeat... listeners on all sides of the Golden Gate are in tempo with KEWB — Channel 91 — "BIG BAY RADIO."

Contemporary, concise, exciting "Big Bay Radio" harmonizes with Bay Area living... paced by an up-beat staff inspired by America's most notable independent: "kissin' cousin" KFWB in Los Angeles.

Letters and telegrams set the theme: six thousand responses in the first week of broadcast... joining

the chorus affirming that KEWB — Channel 91 — hits them where they live in the six-county Big Bay Area.

The Big Bay audience likes "BIG BAY RADIO" ... but mail response is only part of the story. Local clients and national clients (such as Ford Motor Co., Union Oil, Hamm's, Kinney Shoes, Stokely-Van Camp) sing the praises of Channel 91 ... report the happy music of cash changing hands at the retail counter.

Why sit there waiting for "rating books"? Get on the horn now for full details on avails direct from KEWB or your nearest Katz office.



BUILD BIG SALES
BUY BIG BAY RADIO



ROBERT M. PURCELL, president
MILTON H. KLEIN, general manager
THE KATZ AGENCY, INC.
National Sales Representatives

KEWB • Bermuda Building • 2150 Franklin • Oakland 12, California • EXbraak 7-2891 • TEMplebar 6-0910

A Service of Crowell-Collier

KEWB
Channel 91
San Francisco
Oakland

KFWB
Channel 95
Los Angeles

ROBERT M. PURCELL
*President
and
General Manager*

WASHINGTON WEEK

15 AUGUST 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

The legislative correction for the FCC's Lar Daly ruling continues on its snail-like pace through Congress: The House Commerce Committee has now approved a more restricted measure than that passed by the Senate, and this measure waits Rules Committee clearance for floor debate.

Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee, shepherds the bill in his own good time. The Rules Committee will clear the bill on a Harris request, but Harris hasn't asked for haste. The Arkansas Democrat will not, however, permit the bill to pass over until next year. It could be that there will be a House vote in this upcoming week.

The next stop after that will be a Senate-House conference to iron out the less-than-serious differences between measures passed by the respective chambers. Most significant differences are exemption for documentaries in the Senate bill, against no such exemption in the House measure. Plus provision for a study within three years of how the new exemptions are working, as contained in the Senate bill and omitted from the House bill.

The FCC staff is digesting the mountain of arguments against the proposal to cut network option time by one half-hour, but there is little difficulty with virtually non-existent arguments in favor.

This does not mean that the FCC, itself, will necessarily vote to terminate its rule making proceedings on the subject. It is trying to convince a dubious Department of Justice that option time is "reasonably necessary" to conduct of network operations. Reduction of time permitted to be optioned was thought of as a device to make it more "reasonable."

The antitrust laws say restraints of trade are not illegal if they are "reasonably necessary," which is the reason for what otherwise might appear to be a struggle over mere semantics.

This also goes into the deep freeze until the FCC vacation is over at the end of this month, and perhaps even until the FCC is at full strength following the return of our delegation to the Geneva frequency-use talks.

The Senate Commerce Committee approved seven procedural bills, six suggested by the FCC and the seventh proposed by the Federal Communications Bar Association.

The FCC asked that off-the-record approaches to any commissioner be banned, that provision in present law authorizing acceptance of honorariums by commissioners be repealed, that the office of opinions and review be permitted to advise commissioners although still not to be allowed to participate in final decisions.

The bar association wants protest provisions changed so that the right of parties to protest after grants-without-hearing will have a mechanism under which they can come in with their objections before the grant.

Ratification of NARBA and U.S.-Mexican broadcasting treaties are off at least until next year.

Chairman Wayne Morse (D., Ore.) of the Senate Judiciary subcommittee involved has decided to give the industry that much more time to try to resolve objections of daytime broadcasters on Mexican clear channels.

FILM-SCOPE

15 AUGUST 1959
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The syndication time clearance problem, its complexity and its solution are graphically pointed up by moves made by Lucky Strike through BBDO this year.

Lucky Strike's first move into syndication was with MCA's S. A. 7. The problem: It couldn't clear certain large markets. The solution: It ordered enough small markets to equal the circulation of the trouble areas.

Next Lucky Strike moved into Ziv's Lock-Up, effective with the expiration of its S. A. 7 buy. The problem: Again it couldn't get satisfactory time in certain markets. The solution: It split its campaign into two shows and used Ziv's This Man Dawson as a strategy for gaining entrance into added markets.

Dramatic shows are making a comeback in syndication this selling season: they have more regional backing to their credit than any other program type among syndicated entries released since spring.

Leading the field are dramatic programs with four shows in the running: Ziv's Lock-Up, ITC's Four Just Men, NTA's Grand Jury and Flamingo's Deadline.

Note that action-adventure shows, perennial best-sellers in syndication, are represented at the moment by only two entrants: Screen Gems' Manhunt and Ziv's This Man Dawson.

While there's been a big production boom for mystery-detective shows, only MCA's Coronado 9 is understood to have closed substantial business.

Two westerns doing business in syndication the past few weeks are both re-runs: CBS Films' Trackdown and CNP's Californians. Similarly, CBS Films' Phil Silvers is an off-network availability and ITC's Ding Dong School is a revival.

Further, there isn't a single science-fiction show on the new roster.

The evidence continues to mount up that syndicated shows do just as well during the 13-week repeat cycle as during the other part of the year when the 39 first runs are played.

CNP's Silent Service, for example, actually averaged two ARB points higher during its repeat cycle in ten cities than during its first runs. The repeat cycle, furthermore, was during the spring and early summer so that the increase couldn't be attributed to a sets-in-use rise.

Here are some ARB ratings and shares Silent Service earned in each run:

CITY	FIRST RUN AVERAGE		REPEAT AVERAGE	
	Rating	Share	Rating	Share
Boston, WBZ-TV	17.1	54%	21.6	55%
Chicago, WNBQ	20.2	36%	19.9	30%
Dallas-Ft. Worth, WBAP-TV	10.1	19%	16.3	36%
Detroit, WJBK-TV	12.4	30%	18.2	35%
Los Angeles, KRCA-TV	8.5	16%	9.8	31%
Miami, WTVJ	23.9	46%	21.2	44%
Milwaukee, WISN-TV	21.3	41%	24.8	54%
Pittsburgh, KDKA-TV	22.9	49%	21.2	54%
Seattle-Tacoma, KING-TV	16.0	32%	22.3	48%
Washington, D. C., WMAL-TV	14.1	32%	13.2	32%
Ten-City Average	16.7	---	18.9	---

FILM-SCOPE *continued*

Each season in syndication has its hopefules among new shows that for one reason or another end up on the shelf, and this season is no exception.

A check of eight distributors shows as many as 19 programs that were at the starting gate three months ago but haven't advanced.

Main reasons why these entries have stalled: (1) production problems, and (2) lack of sales interest.

There's no evidence that delayed or unsold shows were of the wrong program type since the titles likely going on the shelf represent varied program categories: Six are mystery-detectives, five are westerns, four are adventures and four are dramas.

Analysis of 50 leading shows in syndication last season demonstrated that adventures, mysteries and children's shows dominated the top half of the ratings class.

Here's how the shows fell into groups by type and Telepulse ratings:

PROGRAM TYPE	NO. IN TOP 25	NO. IN NEXT 25	% IN TOP GROUP
Adventure	7	3	70%
Children's	7	5	57%
Mystery	4	3	56%
Westerns	5	7	42%
Drama	2	4	33%
Comedy	0	3	0%

The average of the 50 shows was 12.0, half of the sample scored 11 points or more, and the range was from 19.6 to 8.0.

The 20th Century-Fox grouping of 160 feature films to be distributed by NTA is one of the last pre-1948 feature film libraries to be released to tv stations.

The only holdout of any size remaining among pre-1948 product is the Goldwyn group of some 40 features which is not yet linked to any distributor.

You can take it from Screen Gems that they won't be the distributor of the Goldwyn features if and when a distributor is named.

The release strategy behind the Goldwyn pictures is apparently to wait for a Hollywood product shortage so that it could go for the highest prices and the most favorable distribution deal.

COMMERCIALS

A survey of stations on how they use video-tape revealed that producing commercials is their major use for tape equipment today.

One typical station used its video-tape recorder 13 hours a week in making spots and only 2.5 hours weekly in carrying programs, according to a TvB source.

This station is carrying 28 of its own-made tape spots a week, and none made by other producers.

Said this station: "Our greatest need is for a second tape machine."

Macy's California has jumped into tv in San Francisco largely on the basis of being able to use video-tape commercials produced locally by KRON-TV.

Program commercials up to three minutes in length are made for their weekly feature film, Family Theater, and voice-over announcements are taped for wild spot use during the week.

Department stores, auto dealers and furniture and clothing stores appear to be spearheading the bandwagon towards tape by local retailers. (For details, see p. 44, this issue.)

SPONSOR HEARS

15 AUGUST 1959

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SPONSOR
PUBLICATIONS INC.

Shulton apparently finds it hard to veer away from its old newsprint orientation.

In evaluating newspaper vs. tv circulation it gives a newspaper credit for its entire circulation, but it measures tv circulation by the number of sets tuned in at a particular time.

Leave it to the femme timebuyers to deflate current fads with a nifty pinprick—like the copywriters' insistence on minute spots.

Quipped one such Chicago lass this week when asked what she was buying for a tv campaign:

"Twenties, of course; a campaign just isn't chic this year unless it's 20s."

Now that ABC TV is attaining parity with the other two tv networks in more than one way, reports have it that a shift in the top stratum at AB-PT itself is in the making.

Leonard Goldenson is expected to take over as chairman of the board, and Simon B. Siegel, the organization's finance skipper, is figured to succeed him as president.

Ford's Tuesday night NBC TV series will figure importantly in the Detroit jamboree it is staging for its 7,000 dealers as the new models start coming off the line.

JWT, with the aid of MCA, is expected to deliver around 60 stars for the event. The dealers will be brought in in two sections for a three-day stay at the factory's expense (expected to run well over \$1 million).

The passing of Edgar A. Guest last week must have recalled to radio oldtimers the era when poetry was a sponsored staple.

Guest and his verses were a feature of a Household Finance program for several seasons. Other versifiers who found regular berths in radio were Ogden Nash (Ballantine Beer) and Dr. William L. Stiger (Fleischmann's Yeast).

Network salesmen have learned that a sale often can be made to a trade association if a check is first made on how influential the star is with the members of that particular group.

A good case in point is American Dairy's alignment with Dave Garroway for the fall. The network capitalized on the angle that Today has a strong following among dairymen.

It sometimes is awfully touchy to take an agency man who's been successful as a troubleshooter on one account and move him elsewhere in the same capacity.

A \$10-million-plus account in a Madison Avenue shop is in serious jeopardy largely for this reason:

The man who put relations with that client on a cozy keel in recent years has been transferred to another trouble spot; the \$10-million account, not having been consulted, doesn't like it.

SPONSOR ASKS

(Continued from page 58)

now what they are talking about. But negativism, such as "Let's have a moratorium on ratings," or "Nobody ever came to my home," are tired expressions of worry and defeat, often stemming from well-publicized ignorance, such as the slipping star, the fan-mail enthusiast, the sales ex-



We respect
techniques of
established
services

cutive alibing sales, or the tough-lit-and-the-worried-agency. We, ourselves, cannot afford the luxury of mateurism about ratings. We do not otton to the "Let's upstage 'em" school of a few hardy individualists who repetitiously enunciate the leadership principle," and that "our stations are biggest and best, first on nyone's list." There are few if any tations that are number one the full ound of the clock, except in a one-tation market. We serve many leadership stations and we know. Where wo or more stations are involved in market, there is a see-saw relationship that makes "always first" claims atuous indeed.

Who would know the score if it were not for ratings? Certainly not mebuyers at the agencies—they consider ratings their most important single yardstick for decision-making. tation management has a reognition f its true station standing and competition obtained by "seat of the ants" intuition and experience. Now and then a new-money interest or vice gets a little off the promotional eam, making claims that do not quite measure up. But it's a short flurry, or competition really works fast in ueh relatively few instances, quickly ebunking and refuting.

The impressive volume of information of a qualitative nature that goes into demographic characteristics, income, audience comp and so on is increasing steadily.

The acceptance of the station for using guidanee, the frame for the commercial message, the total effective marketing coverage, measured sales results—this kind of informa-

tion is on tap in the going operations of the better ratings outfits. Perish the thought of ever going back to the old "Blind Man's Buff" days! Ratings are a bulwark of radio's strength, and competitive media well know it!

Max Friedman, account executive, H-R
Representatives, Inc., New York

As young as radio is, and younger still our rating sourees—the fact is we have become old-fashioned and even archaic in our gauging of the various audiences offered by a radio station. Simple as it is, a rating of any station, and its programing, does not give the pertinent facts of a facility's worth, its salability, distinction, power and influence in the community and its ability to make a sale.

To say a station has 25% of an audience is only saying that of the people listening, a station has a certain portion thereof. But it doesn't mean that because one station rates higher in listenership, it sells better than the one that doesn't. Too many cases of poor sales from higher ratings and good sales from low and medium ratings are in the books. Why? The answer isn't simple but it is clear: It isn't what you hear that counts, it's how you listen. Absorption comes from real listening, wanting to know, and a desire to learn.



*Do not
reflect the
important
thing—sales*

What does a rating service offer to a buyer? The present rating services give the percentage of families listening. They tell you how many men, women and children are home at the time and what percentage of families listen to their car radios. But they do not give you the percentage of believability a station has, nor the stature it has earned in a community. They do not tell you of the tremendous sales successes a station enjoys, or whether a person who tunes in a program is actually listening. Rating sources say, "We are only interested in whether a person has his radio turned on." This is the same thing as saying, "We know 5,000 people went

(Please turn to page 77)



Gets Smaller Job

Demoted to rateholding for a couple of summer months, Mr. WSLSTV has this to say: "!()**"

WSLS-TV • Channel 10 • NBC
Television • Mail Address: Roanoke, Va. National Representatives: Blair Television Associates

"What kind of a way is that to sell a 58-county market of 448,000 tv homes!

CHECK ✓ and DOUBLE CHECK ✓



WTHI-TV offers the lowest cost per thousand of all Indiana TV stations!



One hundred and eleven national and regional spot advertisers know that the Terre Haute market is not covered effectively by outside TV.

WTHI-TV

CHANNEL 10 • CBS-ABC



TERRE
HAUTE
INDIANA

Represented Nationally
by Boiling Co.

AGENCIES

NEWS & IDEA WRAP-UP

BOOSTING HISTORICAL South Park City, is Col., Kay Howe (c.) women's director, KHOW, Denver, who aired her show there with help of residents in Centennial clothes



"KRAZY DAZE" promotion by merchants of Ottumwa, Ia. attracted the "craziest" paraders—d.j.'s John Reardon (l) and Gene Kaye of KBIZ did stunts for station and stores



XMAS IN JULY sale at sponsor Poe Motor Co. was promoted by KINT, El Paso. Here, salesman Bob Presley and models in brief Santa outfits tour city in buggy to promote event



Norman, Craig & Kunimel, one of the agencies in Chesebrough-Pond's family, has been named for CP's Vaseline hair tonics and lip-ice balm.

The account, with estimated billings nearing the \$3 million mark, left McCann-Erickson a month ago.

CP has yet to appoint an agency for its Pertussen products, which will be relinquished by McCann 1 January, 1960.

Other agency appointments: P&G's Ivory Flakes, billing about \$750,000, from Compton to Grey... George W. Helme Co., snuff manufacturers billing some \$500,000, from C&W to Kastor, Hilton, Chesley, Clifford & Atherton... Shulton's Pharmaceutical Division, for its Thylax medicated hair and skin products, and Ice-O-Derm. to the Ralph Allum Co. from Wesley Associates (See SPONSOR, 1 August, page 69)



TOMATO BEARS MELONS to agencies to herald radio's audience superiority over tv in July (Sindlinger). Here, Liz Gardner gets route from RAB's Miles David (l), v.p.-prom. dir., Robert Alter, mgr., sls. admin.

. . . H. P. Hood & Sons' Bella and nzio pizzas, to **Kenyon & Eckardt's** Boston office . . . The National Institute of Drycleaning, a ade association representing more tan 8,500 member drycleaning plants, to **EWR&R**, Philadelphia . . . Farm ouse Frozen Pies, Wethersfield, onn., to **Smith/Greenland**, New ork . . . KNX and CBS Radio Pacific etwork, to **Stromberger, LaVene, leKenzie**, Los Angeles . . . Rich's partment store, Atlanta, to **Liller, eal, Battle & Lindsey**, of the same ty, for the store's tv and radio cam-paign . . . The Moxie Co., maker of xie and Ted's Root Beer, to **Campbell, Emery, Hughey & utkins**, Boston . . . Filler Products, manufacturer of party foods, to **Jarris & Weinstein Associates**, tlanta.

ccount resignations: Salada-hiriff-Horsey, billing about \$1 mil-on, from **SSC&B** . . . United Air-raft Corp., billing \$1.5 million, from ennen & Newell. Both resigna-

tions brought about by product con-flicts at the agencies.

On the move: Increased activity in the tv/radio department at **Ketchum, MacLeod & Grove** has resulted in that department's transfer from the Pittsburgh to the New York office.

Personnel involved in this move: **Edgar Donaldson**, to N.Y. as v.p. and director of the tv/radio department; **Warren Rossell**, to manager of KM&G's Pittsburgh tv/radio staff; **Donald Fox**, to New York as tv pro-duction supervisor and **Norton Gretzler**, named tv/radio business manager.

Thisa 'n' data: Lavenson Bureau of Advertising, Philadelphia, cele-brated its 30th anniversary last week . . . Richard K. Manoff moving to new offices at 575 Lexington Avenue, New York . . . Eldridge, Inc., Trenton, N. J., is set to sponsor its second 13-week series of radio programs pro-moting the advertising industry, via

a half-hour weekly show on WTTM, Trenton.

They were named v.p.'s: Albert Cochrane, in the Los Angeles office of D. P. Brother & Co. . . . Leo Higdon, Bernard Lubar and John Jackson, at B&B . . . Solita Arbib, at McCann-Erickson . . . William Hartman and Robert Kibbrick, at Richard K. Manoff . . . Ott Horn, at Sanders Advertising, Dallas.

More people, more appoint-ments: George Zachary, to tv/radio programing supervisor at K&E . . . Joseph Sperry, senior producer; Robert Warner, associate producer and Joseph Battaglia, business manager, all in the tv/radio depart-ment of Doyle Dane Bernbach . . . Dave Crandell, to the Hollywood office of N. W. Ayer & Son to handle the tv activities for Plymouth . . . Raymond Corder, to manager of Creative PR . . . Stanley Newman, media director. Richard K. Manoff . . . Max Glandbard, producer and

'AMBASSADOR AT LARGE' Allan Smith, diplomatic regalia, representing WAVY-TV, Norfolk-Portsmouth, points out his "consule" to Tom Knode, v.p., NBC sta. relations



WORLD'S LARGEST 'COLOR TV SET'—this 35-foot replica formed the backdrop (and model dressing room) for the Fall Fashions in Living Color fashion show colorcast via KRON-TV, San Francisco from the city's Union Square. The NBC TV color mobile unit made possible this first colorcast of an outdoor fashion show—which attracted some 30,000 spectators



YOU'VE GOT THE STICKER, YOU GET THE TRANSISTOR says WBAL, Baltimore, as Lynne Bagdon, 'Miss WBAL' stands ready with a portable transistor radio for presentation to a motorist, whose car bears the station's bumper sticker. Requests for stickers exceeded 10,000

MISS WBAL
for
WBAL MODERN SOUNDS

Sidney Maran, account executive, K&E . . . **David Meisle**, to the copy department of the Ben B. Bliss Co., New York.

ADVERTISERS

Campaigns:

• The success of **Robert Reis & Co.**'s initial entry into tv has lead them to expand their tv schedule this fall. The campaign will feature Perma-Sized. Reis' shrinkage control

process, beginning in San Francisco for a six-week back-to-school spot schedule. Agency: Doner & Peck.

• **Chun King**'s four-week spot tv campaign (See SPONSOR, 1 August, page 58) has an unusual selling approach: They're giving away competitors' products. The idea, a la Chun King commercial: "Buy your now-favorite frozen tray dinner and a CK frozen dinner." The American-Oriental foods producer will then refund the cost of the other "dinner." The campaign will break 14 Septem-

ber in major markets. Agency: BBDO, Minneapolis.

Treasurer's report: Net consolidated profits for **Zenith Radio Corp.** during the three month period ending 30 June, \$1,577,830—a 65% increase over the same period last year, establishing new second quarter records.

Strictly personnel: **Thomas Farrah, Jr.**, to assistant to the director of advertising for Westinghouse Electric Corp. . . . **Lorenzo De La Vega**, to advertising manager, International division of Shulton, Inc. . . . **Robert Woodward**, to sales promotion manager of the Glidden Co.'s Paint Division.

WDBJ is one of the best buys in television . . . anywhere!

WDBJ-TV covers 53 counties . . . where there are over 400,000 television homes, \$2 billion in retail sales. You can buy into this rich market economically and effectively, for WDBJ-TV furnishes highly rated shows at comparatively low cost to you.

For example, Anne Howard's PANORAMA, most popular women's show in the area, has an average daily rating of 14.7, and delivers viewers for only 82 cents per M on a 10 Plan; \$1.05 on a 5 Plan.* Powerful sales-producing merchandising support provided, too!

It will pay you to take a closer look at PANORAMA and other "best buys" offered by WDBJ-TV.

*all cpm's based on March, 1959 NSI

ASK YOUR PGW COLONEL FOR CURRENT AVAILABILITIES

WDBJ-TV CHANNEL 7

Maximum Power • Maximum Height

ROANOKE, VIRGINIA



CHANNEL

7

WNJR
negro radio for
metro new york

FARM COUPLE AT SAT. NITE HOE-DOWN ... in the Land of Milk and Honey!



Frankly, our Wisconsin farm families are distinguishable today only by their added incomes! This is truly the bountiful Land of Milk and Honey. Thousands of big dairy farms . . . scores of clean small cities . . . 400,000 families enjoying CBS-ch. 2 television.



WBAY
2
GREEN BAY

radio board, and **Frank Morris**, to West Coast representative Tv Code Affairs department.

American Women in Radio and TV: president, **Dora Cosse**; first v.p., **Betty Merritt**, second v.p., **Carolyn Johnson**; recording secretary, **Lysle Williamson**; corresponding secretary, **Fanny Lee Garrett**; treasurer, **Louise Barringer**, and president, Philadelphia chapter, **Mary Doyle**, merchandising manager, WRCV.

Radio-TV Research Council: president, **Melvin Goldberg**, director of research, Westinghouse Broadcasting; v.p., **Julius Barnathon**, ABC v.p. stn. rel. and secretary-treasurer, **Mary McKenna**, director of research and sales development, Metropolitan Broadcasting . . . **Hollywood Advertising Club:** president, **Felix Adams**; v.p. public relations, **Dick Westman**; first v.p., **Stan Spero**; second v.p., **George Allen**, and treasurer, **Lem Bailey** . . . **Flint Radio Broadcasters Association:** president, **Marvin Levy**, WFDF; secretary, **Eldon Garner**, WKMF, and treasurer, **David Croninger**, WTAC.

FILM

The growth of syndication's sales potential continues to be solidly based on the natural expansion in year-to-year food consumption and buying, according to a Ziv study.

The study revealed these salient points on food field spending in syndication:

- There are now four times as many food advertisers using Ziv shows as there were in 1956.

- Some 3000 food advertisers comprising chain stores, food brands and dairies now account for 23% of Ziv's business.

- Ziv's sales to food advertisers are up 70% over last year, compared to a 46% overall increase in grosses.

- Trailing closely behind food spending in syndication are breweries, with 21% of Ziv's volume, and cigarettes, with 16%.

Sales: CBS Films' sales on six shows are: *Trackdown* to KMSP-TV, Minneapolis; WLWI-TV, Indianapolis, and WRGB-TV, Schenectady; *U. S. Border Patrol* to Amoco on WRBC-

TV, Memphis; Lord Calvert Coffe on WBTW-TV, Florence; Wellar Dept. Store on KALB-TV, Alexandria; Phillips Petroleum on KSTI, Minneapolis, and to stations KFJZ-TV, Ft. Worth; KRNT-TV, Des Moines; WSAU-TV, Wausau; WDAY-TV, Fargo; KFYR-TV, Bismarck, and KUMV-TV, Welleston. *Rendezvous* to Hotpoint Appliances on WGEM-TV, Quincy; KFVS-TV, Cape Girardeau; WICS-TV, Springfield and KRG-C-TV, Jefferson City; Emerson Rug on WBZ-TV, Boston; Marin Trust Co. on WBEN-TV, Buffalo; and to stations WISH-TV, Indianapolis; WBRZ-TV, Baton Rouge; KIIS-TV, Chicago; KTSM-TV, El Paso; KPLC-TV, Lake Charles; and KALB-TV, Alexandria . . . Other CBS Film sales are *Colonel Flack* to WAGM-TV, Presque Isle; WBKB-TV, Chicago; KPLC-TV, Lake Charles; WCAY-TV, Burlington; CBLT, Toronto; CBMT, Montreal; CBWT, Winnipeg; CBUT, Vancouver; CBOT, Ottawa; and CJON-TV, St. Johns; *Air Power* to KLIX-TV, Twin Falls; KRNT-TV, Des Moines; KJEO-TV, Fresno, and KPIX, San Francisco; and *Navy Life* to KDKA-TV, Pittsburgh for Natural Gas Co.; KFJZ-TV, Ft. Worth; WDBO-TV, Orlando; KTVO-TV, Okotuma, and KJEI-TV, Fresno.

Additional sales: MCA's Paramount package to WPRO-TV, Providence; WKRC-TV, Cincinnati; and WFRV-TV, Green Bay . . . Victor Program Sales' *Hopalong Cassidy* to WSJS-TV, Winston-Salem; KTVI, Denver; KTVW, Seattle; WAST-TV, Albany; WALA-TV, Mobile; KGO-TV, San Francisco; WKOW-TV, Madison; WXIX-TV, Milwaukee; WPTA-TV, Ft. Wayne; WPST-TV, Miami; KPAC-TV, Port Arthur, and WHIZ-TV, Zanesville.

Promotion: Screen Gems' *Huckleberry Hound* character is off on tour of department stores to promote franchised merchandise. He'll visit stores in Boston, St. Louis, Paramus, Philadelphia, Pittsburgh, Washington, New Orleans, Los Angeles, Chicago and Cincinnati . . . Ziv reports fan mail received averages 5,500 letters a week; *reactions serve as guide producers in planning future episodes* . . . MCA-TV reports high Trendex scores on premieres of Paramount features on WSOC-TV, Charlotte.

COMMERCIAL

FOR PERFECT RECORDINGS

PRESTO

The very air in the PRESTO plant is washed with water pumped at 250 gallons a minute from our own private well. The technicians who inspect each PRESTO disc have been on the job for a minimum of 15 years, and have the keen eyes that insure perfection on a scale no mechanical equipment can match. Ask for PRESTO when you order. You'll always know that your discs are PRESTO-perfect.

BOGEN-PRESTO CO., Paramus, New Jersey. A Division of The Siegler Corporation.

(BP) Since 1934 the world's most carefully made recording discs and equipment.

"Me an' J.K."

is just like this!" WJAR-TV not only has a corner on quality feature films in the Providence market, but also exposes them with rare showmanship. Morning and afternoon films, for example, are emceed daily by personable Jay Kroll who asks viewers to write and tell him what they would like to see, then waits for the mailman to clue him on local tastes. Between "acts", Jay interviews visiting celebrities, and leaders of local and national civic groups. "The Jay Kroll Show" — another good reason why WJAR-TV has won the TV heart of the PROVIDENCE MARKET.

10th Anniversary of CHANNEL 10



Cock-of-the-walk in the PROVIDENCE MARKET

NBC · ABC · Represented by Edward Petry & Co., Inc.



Topeka has 1 TV Station **WIBW-TV** is it



That's Why
NOBODY FROM NOWHERE
Can Saturate
TOPEKA
like
WIBW-TV
SATURATES TOPEKA



ALL DAY- ANY DAY

survey-proved WIBW-TV
tops all competition!

- WIBW-TV is the ONLY station in Topeka—the 2nd largest market in Kansas;
- Serves 38 rich rural and urban counties (Telepulse) with 349,300 set count;

Share of Audience

In Area (Telepulse)

	7-45 a.m.	12 N.-	6 p.m.-
—12 N.	6:00 p.m.		Mid.
57.0%	50.3%	51.1%	

In Topeka (Nov. '58 ARB)

	33.9%	42.5%	38.0%

- From sign-on to sign-off WIBW-TV has practically TWICE the audience of either the second or third station that can be seen in metropolitan Topeka; (Nov. '58 ARB).
- In the top 15 Once-A-Week Shows, WIBW-TV had an average rating of 37.69%.

WIBW-TV

CBS — NBC — ABC

Channel 13 Topeka, Kansas

Represented by
Avery-Knodel, Inc.

Commercials: Joining MPO as production coordinators are Philip Frank and Philip Donoghue . . . Music Makers appoints Roy Eaton as associate creative director for jingles and promotes Willis Schaefer to the post of associate creative director of scoring . . . Walter Lowendahl joins Wilding Inc. as executive producer . . . Playhouse Pictures has added animation specialists Robert Canon and Edward Levitt . . . **Plandomie Productions'** study on video-tape reports that it will substantially increase the tonal quality of sound in tv commercials . . . **Playhouse Pictures** won a Detroit Art Directors Club award for a Ford commercial in color.

Network tv sales: Warner-Lambert (Lambert & Feasley), for alternate weeks of CBS TV's *Person to Person*, joining Pharmaceuticals. The new series will be hosted by Charles Collingwood and feature filmed or taped visits with foreign dignitaries . . . General Electric's Lamp Division (Grey), for *Man With A Camera*, on ABC TV Mondays, 10:30-11 p.m. starting 19 October . . . Anheuser-Busch (Gardner), for one-quarter of the NBA professional basketball games on NBC TV next season. Bayuk has one-half of these games . . . A. H. Pond Co., makers of Keepsake Diamond Rings (Flack Adv.), to participate in Dick Clark's *American Bandstand* on ABC TV beginning 5 October.

Strictly personnel: Lloyd Burns is appointed international v.p. of Screen Gems . . . Jerrold M. Marshall an eastern account executive for Sterling . . . Otto Ebert joins UAA's midwest staff . . . Joseph A. Brandt, former NTA comptroller, has opened financial consulting offices at 250 W. 57th Street in New York . . . Burt Nodella to Screen Gems as assistant to Irving Briskin . . . William Hillpot and Jack Flax appointed v.p.'s of Video International Productions . . . Flamingo adds five men to its sales staff: John Fugate in the south, Robert Thorne for southcentral Atlantic states, Barney Mackall in the northwest, George Gilbert in northcentral states, and Stan Byrnes in southwest states.

NETWORKS

The growth of ABC is also reflected in the reorganization, this week, of its legal department.

How it will be divided: Mortimer Weinbach will continue in the senior capacity as v.p. and general counsel for ABC; Omar Elder, Jr., promoted to general counsel for ABC TV; Charles De Barre, to general counsel for ABC Radio and for the ABC o&o tv and radio stations.

Specials: Coca-Cola (McCann) will sponsor the third of its "America Pauses" specials on NBC TV Friday, 18 September, 8:30-9:30 p.m. . . . The first of CBS TV's Christmas specials will be *Christmas at the Circus*, starring Ringling Bros., Barnum & Bailey circus, Thursday, 10 December, 7:30-8:30, in part for Remington Rand (Y&R) . . . The Kitchens of Sara Lee (C&W, Chicago), for one-half of the *Arthur Godfrey Spectacular*, on CBS TV 16 September, 10-11 p.m.

Network radio sale: Electric Auto-Lite Co. (Grant) returns to NBC Radio via one-quarter of *News-On-The-Hour* for 13 weeks beginning 31 August.

New network affiliations: WCTV, Thomasville, Ga.-Jacksonville, Fla., to CBS TV . . . WHYZ-TV, Duluth, to ABC TV.

Thisa 'n' data: Garry Moore is coming back to daytime CBS Radio this fall with a 10-minute morning show . . . Northwest Schools "Stella" award trophy to *Father Knows Best* for the second consecutive year, as "the best situation comedy."

RADIO STATIONS

The Bartell Family Radio Group is spearheading a new industry organization comprised only of radio stations broadcasting "modern or independent or majority appeal" programming.

WNJR
negro radio for
metro new york



WSB-TV'S "A SOUND LIFE"
selected as one of two documentaries to
represent U.S. in Prix Italia competition

The executive director of Broadcasting Foundation of America wrote: "The jury found the production a clear, honest, often moving, and always interesting study . . . we are delighted to present this fine production as a representative of American television."

"A Sound Life" was produced by the WSB-TV staff in cooperation with Atlanta's Junior League School for Speech Correction. It showed how deaf children are taught to speak. Responsible, imaginative programming in the public interest has earned heart-warming rewards for WSB-TV. And for this station's advertisers also.

WSB-TV
CHANNEL 2 ATLANTA

Affiliated with *The Atlanta Journal and Constitution*. NBC affiliate. Represented by *Edw. Petry and Company*.
Associated with WSOC, WSOC-TV, Charlotte; WHIO, WHIO-TV, Dayton

Its purpose: to build sales prestige and improve member stations' public image.

This was one outcome of a meeting of Bartell executives and managers in New York this week.

Other results of the meeting:

1) Announced a 300% increase in billings this past fiscal year and a projected group billing approaching \$5 million for the coming year.

2) Formed a department for creative activities to coordinate group merchandising, publicity and promotion, headed by George Goldman, at KYA, San Francisco.

3) Appointed Jayne Swain general manager and v.p. of WAKE Broadcasters, Atlanta; Tom Whitley, general manager of WYDE, Birmingham, and Len Schindler to station manager of WOKY, Milwaukee, as Mel Bartell moves to N. Y. to become general manager and president of WOV.

4) Announced plans for a public stock issue.

Madison Avenue's watermelon patch: RAB this week gifted watermelons to New York's top 25 agency presidents, as a gimmick to

accent what it called summer's "juiciest" fact: radio listening surpassed tv viewing for the first time in two years. This "fact" is based on the finding of Sindlinger & Co. for the first three weeks of July. (See picture, page 66.)

Ideas at work:

• **Horror comes to radio:** To celebrate the arrival of d.j. Don Shafer (billed as the "Night Creature"), KALL, Salt Lake City, is giving away shrunken heads, toy snakes, lizards and spiders.

• **Seeing is believing:** As part of KYW's (Cleveland) aim of acquainting Ohioans with the history of their home state, the station packed some 200 people into four busses last week for the first of four tours of history-filled sites. A portion of the tour fee was turned over to The Western Reserve Historical Society for historical markers.

• **A new approach to traffic safety:** The upsurge of auto pedestrian accidents involving children in Omaha has activated KOIL into developing new traffic safety messages. The idea: children, from three to thirteen, are reporting to station's

studio to record messages to the motorists.

• **Helping folks cool off:** WTCN, Minneapolis-St. Paul is offering listeners a chance to count ice cubes, and win a freezer. The idea: Station has put a freezer on display, filled with cubes. The person coming to the closest number on how many cubes it takes to fill the freezer, wins the freezer.

• **Coekle-doodle-doo:** WOW, Omaha, attracted some 1,000 spectators and 67 roosters to take part in its annual "Rooster Crowing Contest"—which was aired on the station, with a "crow-by-crow" description, for three hours. The winner: an eight-year-old rooster who crowed a total of 22 times in 10 minutes.

• **Keeping them up-to-date:** WILD, Boston, has devised a new way of telling advertisers, agencies and people what the station's been doing. It's dubbed "W-I-L-Diary"—groups of sheets describing station activities, personalities and client results.

Station purchases: WDRC, Hartford, from the Connecticut Broad-

HITCH YOUR SELLING TO AIR MEDIA BASICS AND WATCH YOUR SPOT ZOOM

order reprints of

TIMEBUYING BASICS
TV & FILM BASICS
RADIO BASICS
MARKETING BASICS

AIR MEDIA BASICS \$2 each	
1 to 10	40 cents each
10 to 50	30 cents each
50 to 100	25 cents each
100 to 500	20 cents each
500 or more	15 cents each

To Readers' Service, SPONSOR, 40 E. 49th St. N. Y. 17

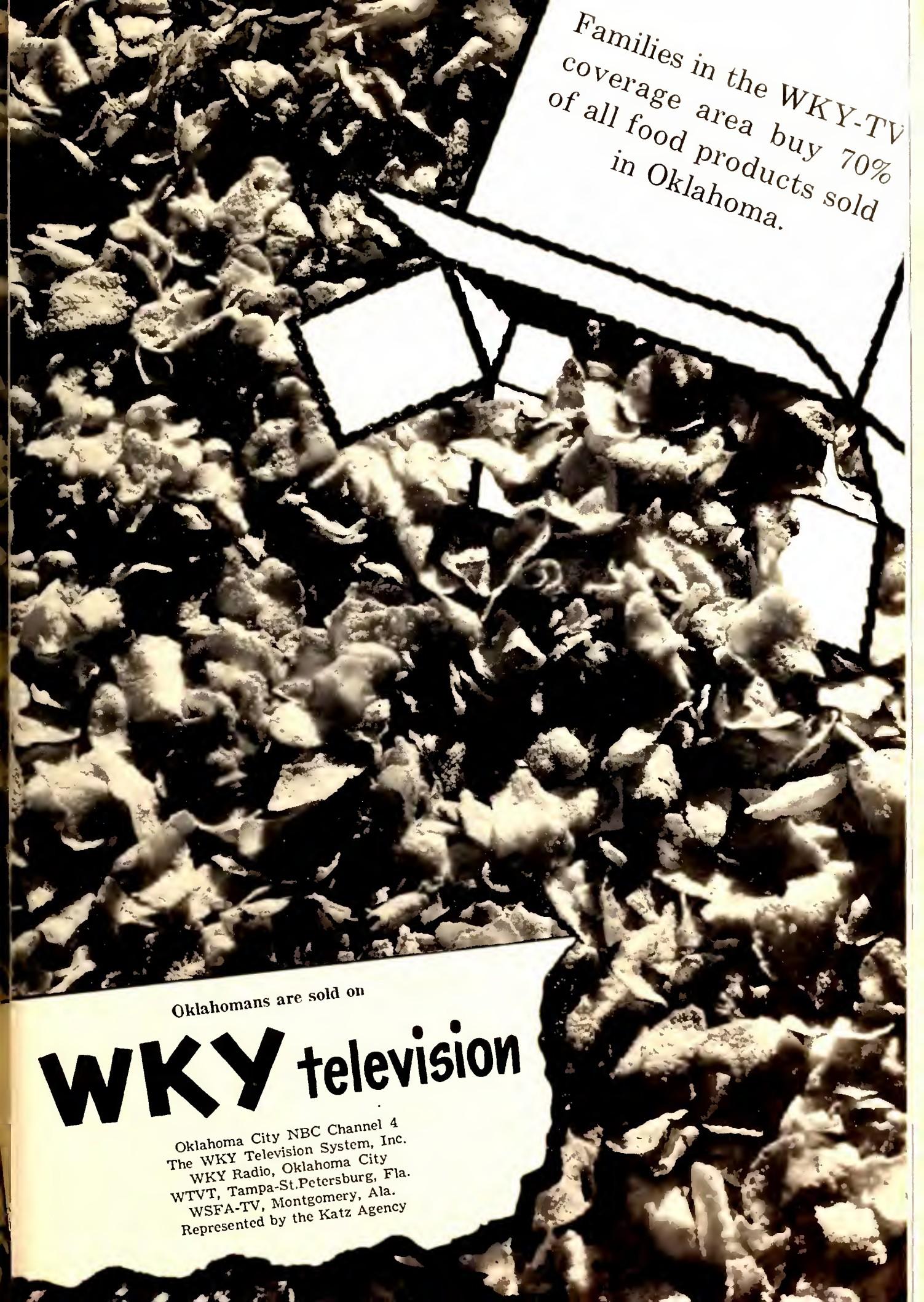
Please send me the following:

AIR MEDIA BASICS
TIMEBUYING BASICS
TV & FILM BASICS
RADIO BASICS
MARKETING BASICS

Name _____

Firm _____

Address _____



Families in the WKY-TV coverage area buy 70% of all food products sold in Oklahoma.

Oklahomans are sold on

WKY television

Oklahoma City NBC Channel 4
The WKY Television System, Inc.
WKY Radio, Oklahoma City
WTVT, Tampa-St.Petersburg, Fla.
WSFA-TV, Montgomery, Ala.
Represented by the Katz Agency

casting Co. to Buckley-Jaeger Broadcasting Corp. for \$815,000 (See "Radio-Tv Newsmakers," page 78) . . . WFDS-FM, Baltimore, to the Hearst Corp. for the fm outlet of WBAL.

Thisa 'n' data: KOMY, Watsonville, Cal., has initiated a shark patrol and is airing any shark sightings by patrols of Monterey Bay . . . RAB reports 70.1% of all pleasure boats have radio aboard, with listening at the helm ranging to more than 20 hours weekly . . . KDKA, Pittsburgh, is offering a "vacation guide" brochure to its listeners, covering a 200-mile radius of recreation spots . . . WOWO, Ft. Wayne, via three aired announcements, was able to recruit blood donors willing to take a day off to travel to Indianapolis and give blood to help a Ft. Wayne heart patient . . . Kudo: KMOX, St. Louis, awarded a citation from the St. Louis Office of Civil Defense for its "distinguished service to the CD program and to the community."

Station staffers: Ralph Goshen, to general sales manager, WCBS,

New York . . . William Ray, to owner and manager of KASI, Ames, Ia. . . . Milton Milter, to general manager, WYNG, Warwick-E. Greenwich, R. I. . . . Robert Bartusch, general manager, WLOK, Memphis . . . Bill Goodwin, general manager, WIVY, Jacksonville . . . William Queen, general manager, Middlesex Broadcasting (WTAO and WXHR, Boston) . . . Tyler Stewart and Edward Lydon, account executives, WIL, St. Louis . . . Roy Philson, assistant sales manager, KDKA, Pittsburgh . . . Thomas Ruben, station manager, WLOL-FM, Minneapolis-St. Louis . . . Robert Cohen, account executive, WFEA, Manchester, N. H. . . . Jim Nesbit, promotion director, WISH, Indianapolis . . . Jack Brown, account executive, KYA, San Francisco . . . Rosemary Lewis, public relations director, KIOA, Des Moines.

ing to the Department of Commerce.

This is only \$28 million less than was accounted for by the film industry.

Broadcast employees averaged \$7,038 per year, while the film industry had an average of \$4,029.

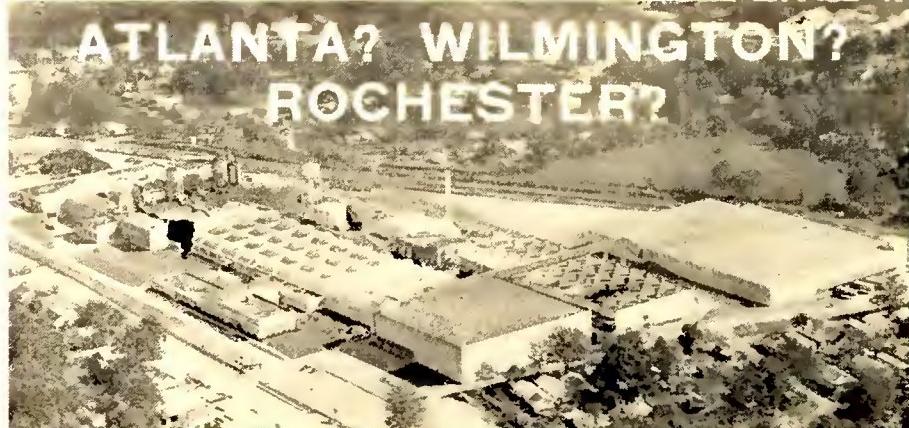
Ideas at work:

- The last roses of summer:** WTAE, Pittsburgh, has gathered some 10,000 roses together to present to 10 hospitals—1,000 each. The idea: During the past month, station has invited viewers to stop at area floral shops and "vote for the hospital of your choice to receive 1,000 roses."

- Be a clown—be a clown:** To promote *Bozo the Clown*, WSB-TV, Atlanta, launched a month-long clown contest, giving the two young winners a big day at the circus with "real clowns."

Tv station acquisition: Trans-continents Corp. is selling its 50% interest in Shenandoah Valley Broadcasting (WSVA-AM-FM-TV, Harrisonburg, Va.) to Evening Star Broadcasting for \$700,000.

Thisa 'n' data: WNDU-TV, South Bend-Elkhart, will become the second station in Indiana to install videotape equipment when two Ampex machines arrive this week . . . WOW-TV, Omaha's farm director Arnold Peterson and some 130 mid-Westerners are off on a 13,000 mile jaunt to Hawaii and Alaska to study farming methods . . . WBTW, Florence, S. C., marked tv history in that state when it was allowed to take its news cameras into a circuit court trial . . . Buchan Baking Co.'s weekday news program on KIRO-TV, Seattle, is being promoted throughout the city's traffic areas via billboards . . . Sports note: KTTV, Los Angeles, will cover all U. of Cal. football games via videotape . . . Anniversary: *Tv Kitchen*, marking its 500th telecast on WRCV-TV, Philadelphia.



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 148,789,000
Food Sales	\$ 300,486,000	Total Retail Sales	\$1,286,255,000

KNOE-TV AVERAGES 78.5% SHARE OF AUDIENCE

According to April 1959 ARB we average 78.5% share of audience from Sign On to Sign Off 7 days a week. During 361 weekly quarter hours it runs 80% to 100%, and for 278 weekly quarter hours 92% to 100%.

KNOE-TV

Channel 8

Monroe, Louisiana

Photo: Spencer Chemical Company's Vicksburg, Mississippi, Works, where nitrogen products for industry and agriculture are produced.

C B S • A B C

A James A. Noe Station

Represented by

H-R Television, Inc.

WNJR
negro radio for
metro new york

Something personnel: Robert Fransen, to national sales manager and Robert Reardon, regional sales manager, WTCN-TV, Minneapolis-St. Paul . . . T. Marshall Weaver, to sales manager, KRGV-TV, Weslaco, Tex. . . . John Brigham, to the sales staff at WCBS-TV, New York.

REPRESENTATIVES

Rep appointments: KRDO-AM-TV, Colorado Springs, to the **Bramham Co.** . . . WDOD, Chattanooga, to **Jack Masla & Co.** . . . WSAI, Cincinnati, and WALT, Tampa, to **Gill-Perna** . . . WNDU-AM-TV, South Bend-Elkhart, to **Venard, Rinton & McConnell**.

Strictly personnel: Robert Mahlman, to manager of the Detroit office of Daren F. McGavren & Co. . . . **J. Richardson Loughrin**, to general manager for the Los Angeles office of TvAR . . . Len Lundmark, to the sales staff in Los Angeles of H-R Tv, Inc.

SPONSOR ASKS

(Continued from page 65)

into the store but we don't know if they bought anything."

And what have "ratings" done for the *client*? The fact is ratings do not necessarily reflect *sales*. There is only one true basis for the value of anything . . . you know it well. It is known as *results*. The advertising record books are filled with terrific results from low-rated programs, and no results from high-rated ones.

What happens when a station is rated low? Special deals. Cutting rates. Special packages. Who benefits from rate-cutting? Nobody! Just because a survey company reports a station rates low, is that a reason to make special deals, to cut prices below the published rates? Wouldn't it be better to either justify rates by results or re-adjust them so that everyone receives the same rate? Today's policy of making rates to suit a client is not only creating chaos in the industry, it is one of the real reasons why national advertisers are going to other media. They don't trust some of the radio stations any more because they look askance at

all special rates and wonder "Are we getting the best price possible? Are the others getting it for less?"

Not only are rate-cutters and special dealers hurting the radio industry, but so are the "escalator" stations who continue to raise their rates every three or six months, because some rating service benefits them at the time. Their cost-per-1,000, in many cases, becomes not only as high as tv's, but in a great many cases higher!

Perhaps the solution for the radio station would be *four rate cards*: a local rate card, a Nielsen rate card, a Hooper rate card and a Pulse rate

card. In this ridiculous manner a station could justify its rates for the agencies who use these various services. It could give all agencies firm published rates. Preposterous? Sure, but not as damaging as the prevalent use of unpublished rates.

If radio is going to continue to sell itself short, if discouragement from lack of ratings is creating a panic, if stations eliminate justifiable rates which are based on proven results, then all they are doing is taking the "R" out of radios and leaving the word "adios," which everyone knows means "goodbye."

IT'S JUST

WJAC-TV

"NO CONTEST"

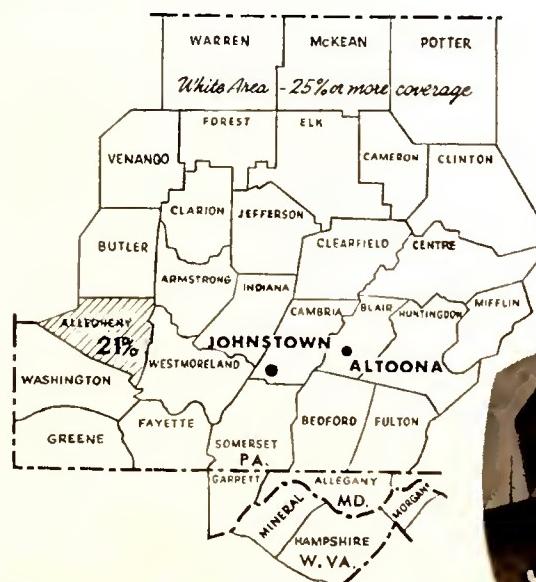
WFBGTV

WJAC-TV is way out front
in the Johnstown-Altoona area!

Go by limousine, not by fliker. With WJAC-TV you travel "first class" with 71.9 station share of audience, sign-on to sign-off, all week long, as compared to only 28.1 for station B.

TOP 30 SHOWS ON WJAC-TV

Johnstown-Altoona Trendex, Feb., 1959



Buy the station that delivers the viewers--nearly three times as many viewers for WJAC-TV as for the nearest competitor. You get a guaranteed audience when you buy WJAC-TV!



Get all the facts from

HARRINGTON, RIGHTER & PARSONS, INC.

ARE YOU THE MAN??

We don't know where you are, but we do know *what* you are: you're a bright and enthusiastic man possessing the drive and creativeness to head up the Program Department of a major TV station, located in the East, in one of the nation's top ten markets.

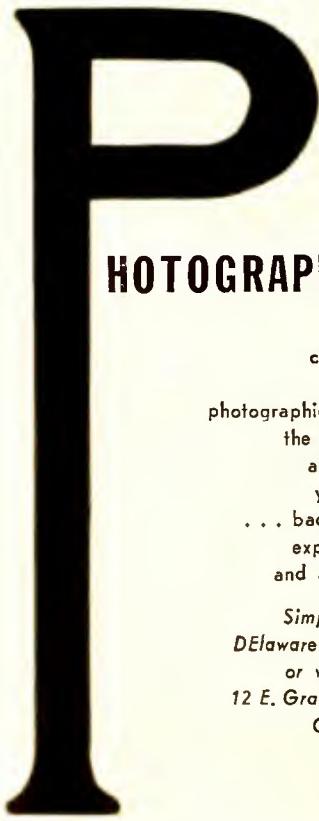
Right now, you might be in the TV department of an ad agency; you might be the Program Manager of a TV station (the kind which really does a programming job, and doesn't just ride the net) or you might be working for one of the networks, or for a packager in Hollywood or New York.

In any case, you have plenty of experience in programming and production, much of it at the local station level. You know how to handle a staff, deal with and develop talent, and you're at home both in live and film programming; above all, you're genuinely creative. If you're the person we're looking for, there's a fine future for you in every way. Write us an informal letter than can get across the kind of man you are; the way you think about yourself and television.

ADDRESS TO:

SPONSOR BOX 15

Ray Ellingsen



can give
your
photographic needs
the kind of
attention
you like
... backed by
experience
and artistry!

Simply call
DElaware 7-7249
or write to
12 E. Grand Ave.
Chicago

Tv and radio NEWSMAKERS



James G. Cominos has been named v.p. in charge of tv/radio programing at Needham, Louis & Brorby, Chicago. His background includes tv and radio work at agencies, and producing and directing several tv and radio programs. Cominos joined NL&B in 1951 and was elected to the agency's board of directors early last year. Other appointments at NL&B: James Isham,

with the agency since 1948, to v.p. in charge of creative services and John Keck, to assist Cominos as v.p.-dir. of radio/tv programing.

Stephen R. Rintoul has been elected v.p. of Vernard, Rintoul & McConnell, station representatives, succeeding his father Steve Rintoul, Sr. Rintoul began his career in radio when his father owned stations in Stamford, Conn. and Albany. He later worked for another rep firm in New York and then joined the merchandising department of *Life* magazine. Rintoul has been with VR&McC for the past four years. Another appointment at the rep firm: Brock Peterson, formerly with B&B, to the sales staff.



Martin Codel, former publisher-founder of *Television Digest* and of *Broadcasting*, has been elected v.p. and member of the board of directors of Star Valley Electronics, Inc., Salt Lake City. The company was recently formed to introduce a new series of electronic music instruments invented by C. Richard Evans, formerly gen. mgr., KSL-AM-TV, Salt Lake City and recently exec. v.p., Hawaiian Broadcasting System. Electronic jazz and classical guitars will be the first products of the new firm.

Victor E. Forker has been appointed general manager of WDRC-AM-FM, Hartford, Conn. He has been with WNEW, N. Y., for the past four and one-half years as an account executive. Prior to that, Forker was with John Blair & Co. and Blair Tv station reps. He was also program-promotion manager and then advertising manager of WPIX, N. Y. Forker is living in Darien with his wife and five children. WDRC was recently purchased by the Buckley-Jaeger Broadcasting Corp.





One TV station is unique

Only with KVOS TV can you dominate* these two major markets



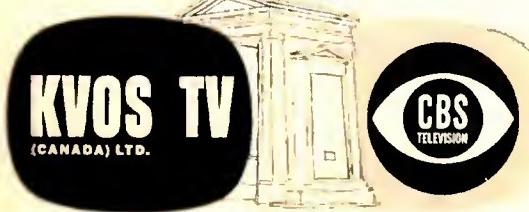
VANCOUVER



VICTORIA

* KVOS TV now covers with a class "A" contour
100% of Greater Vancouver and Greater Victoria

plus the Fraser Valley and
most of Vancouver Island.



VANCOUVER OFFICES—1687 West Broadway, REgent 8-5141
STOVIN-BYLES LIMITED—Montreal, Toronto, Winnipeg
FORJOE TV INC.—New York, Chicago, Los Angeles, San Francisco
ART MOORE and ASSOCIATES—Seattle, Portland

V3406-1

SPONSOR SPEAKS

The Fischer proposals

Mr. John Fischer, writing in the July issue of *Harper's* magazine, has come up with some rather startling proposals for improving the state of tv programing.

Mr. Fischer does not think that tv is all bad, but he feels that it is "not as good as it could be—nor as good as the public has a right to expect." He also feels that "the industry *in its present form* is powerless to deliver what it has promised—solemnly and legally—it would deliver."

He proposes, therefore, a complete revision of our American system of broadcasting, built around the renting rather than licensing of tv and radio channels.

All tv and radio stations, under the Fischer plan, would pay a "modest percentage of annual earnings—say 10 or 15%" as a rental fee.

The moneys collected (Mr. Fischer rather dreamily estimates them at \$50 million) would be used to set up a National Broadcasting Authority, with directors who hold "responsible positions in education, culture and information." This authority would hire a program director who would produce three hour-long public service programs a week, to be scheduled on all stations and networks in prime time.

The programs would be "news-in-depth, top quality music and theater, documentaries dealing with science, the arts and public affairs," plus "experimental features."

We don't doubt that Mr. Fischer is a sincere man. But we are convinced that he is a misguided one.

First, because we don't believe that an Authority composed of the "president of Harvard, heads of the Carnegie and Rockefeller Foundations and the director of the Metropolitan Museum" would necessarily guarantee tv enlightenment.

Second, because like most tv critics, Fischer is starting rear-end backwards. Before speculating on grandiose money-raising schemes, let's hear specifically and in detail what kind of programs he wants. That's the only business-like way to approach the problem. And the only sensible one.

THIS WE FIGHT FOR: *More experimentation by networks, stations, agencies and advertisers on new program forms. Such experimentation is needed for the health of air media.*



10-SECOND SPOTS

Ad lingo: From Phil Stone, CHUM, Toronto, comes latest agency-ese: "Let's put this idea through the dairy and see if it comes out fat free."

Quote: Phil Silvers, discussing future plans in *TV Guide*: "I want to give the public a chance to miss my face for a while." *Tv offers plenty such chances.*

Beat: KPIX, San Francisco outlet for WBC, has come up with the first program devoted to "Beatniks." *Another San Francisco Beat?*

Nipponesque: A New York advertising artist, commissioned to do a brochure on the popularity of transistor radios imported from Japan, went to the Japanese Tourist Information Bureau for an authentic translation of "Transistor Radio" in Nippon characters suitable for reproduction. An authentic Japanese obligingly wrote the equivalent for "Radio" with a ball-point pen. It looked unimpressive to the artist. "Have you no brush?" he asked.

"No. No brush," said the translator. The artist went back to his studio, brought brush and black ink. The Japanese gentleman brushed a handsome word that meant "Radio."

"That's fine," said the artist. "Now will you please do the same for 'Transistor'?"

"Is no translation," said the Japanese, sorrowfully. "Is a European word."

"Well, then," said the artist, "can you just write it phonetically?"

"Phonetically?" mused the Japanese. "Sorry, no. 'Phonetically' is European word, too."

Switch: A SPONSOR staffer has just got herself a kitten which she calls "Mouse."

Short short story: In *TV Guide*, Stefan Hatos, producer of tv show *It Could Be You*, tells this O. Henry-twisted tale—Hatos invested several hundred dollars and two weeks' work in trying to arrange a reunion on the air between a U. S. girl and her fiance, a GI in Germany. When he finally reached the GI on an overseas phone, the soldier said, "Heck, man, I don't want to marry this dame. That's why I requested foreign duty."

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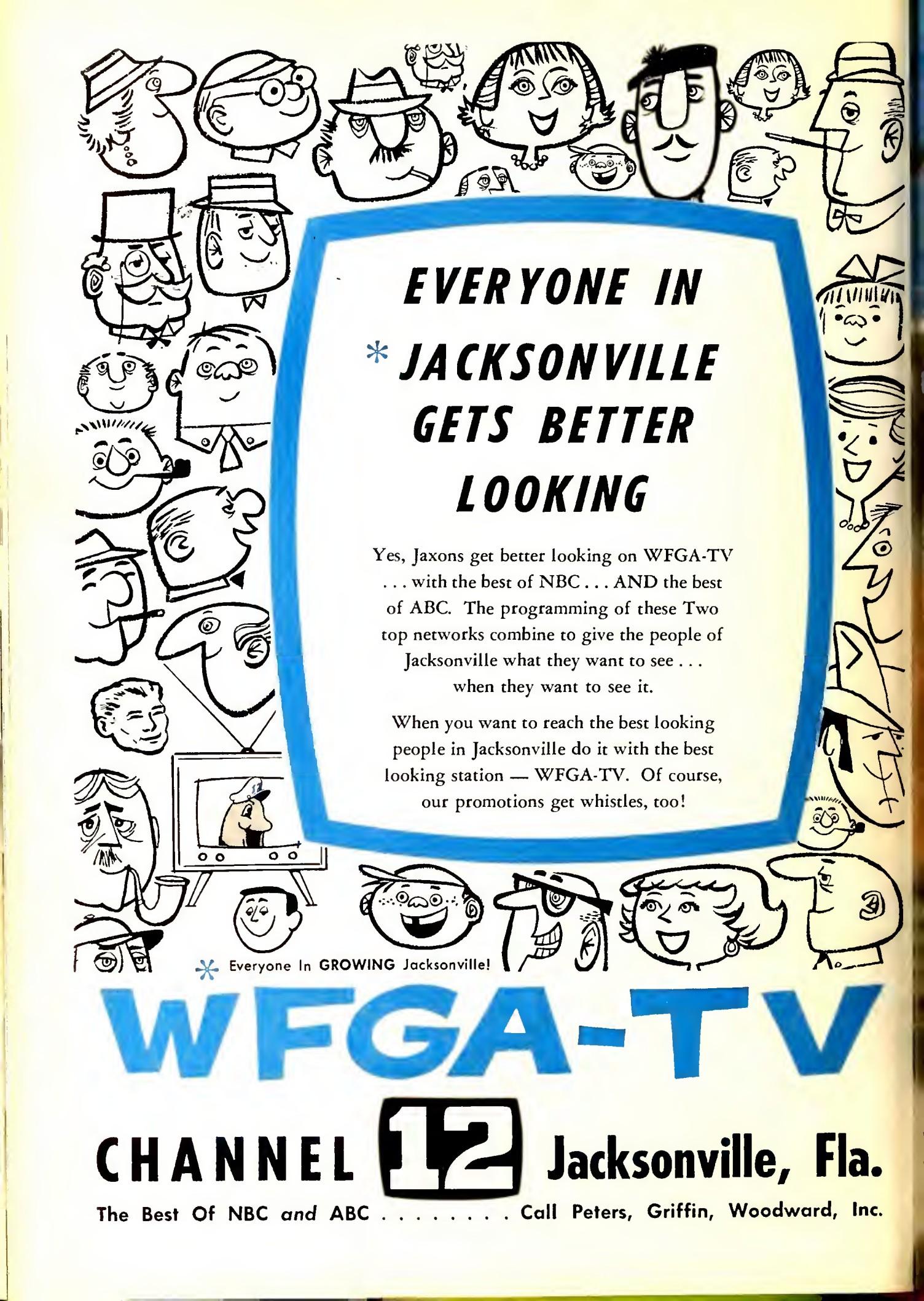
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